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LITERARY FASHION HOME

AUGUST 1904

PICTORIAL REVIEW

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HOW TO USE PICTORIAL REVIEW PATTERNS

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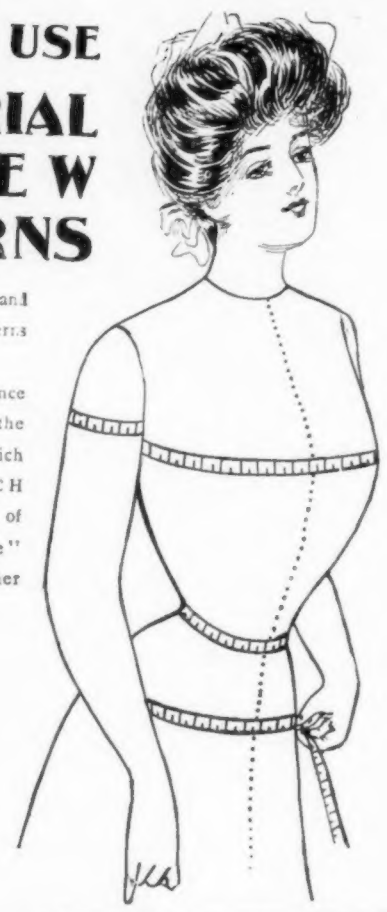
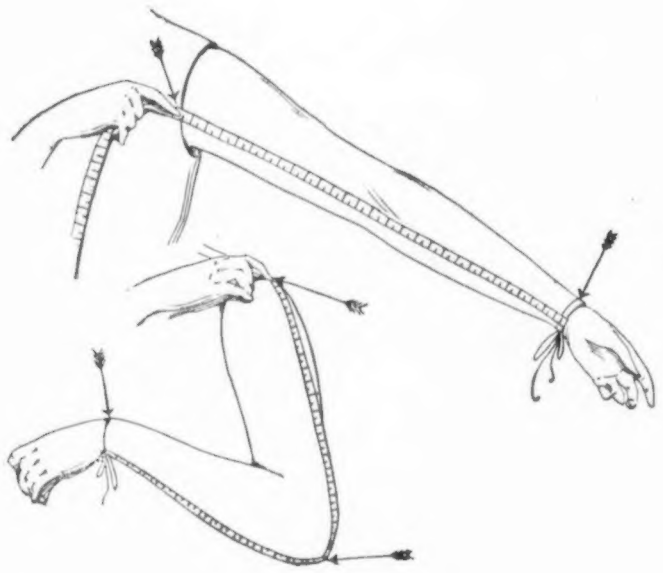




How to Take Measurements.—The illustrations above show the correct position of tape for taking the bust, waist, sleeve and hip measure.

To ascertain the bust measure, adjust the tape around the body over the fullest part of the bust and one inch below the arm hole, with a slight upward slope at the center back, drawing the tape comfortably tight.

The waist measure: Adjust the tape straight around the waist.

Length of waist: Adjust tape at center back from neck to waist line, and under the arm to waist line, holding the tape closely in place by aid of a pencil, as shown in illustration.

The sleeve measure: Adjust the tape around the muscular part of the arm, which is about one inch below the arm hole.

The hip measure: Adjust the tape about the hips six inches below the waist line.

Misses', girls' and children's measurements should be ascertained according to the rules given for ladies. When ordering patterns it is best to state the measurements, as well as the age, as breast and waist measures vary considerably in girls and children of the same age.

The length of sleeve is accurately ascertained by tying the tape to the wrist, and adjusting it on a straight line at the back and front of arm, as shown in illustration.

Symbols used on the Pictorial Review Patterns when necessary.

The symbols used on the Pictorial Review Patterns make them the simplest and easiest, as well as the most accurate and up-to-date patterns published.

Notches (<) show how the pattern is put together and the depth of outlet seams.

Large perforations (O) show how to lay the pattern on the straight of material.

Small "o" perforations indicate lines of trimming.

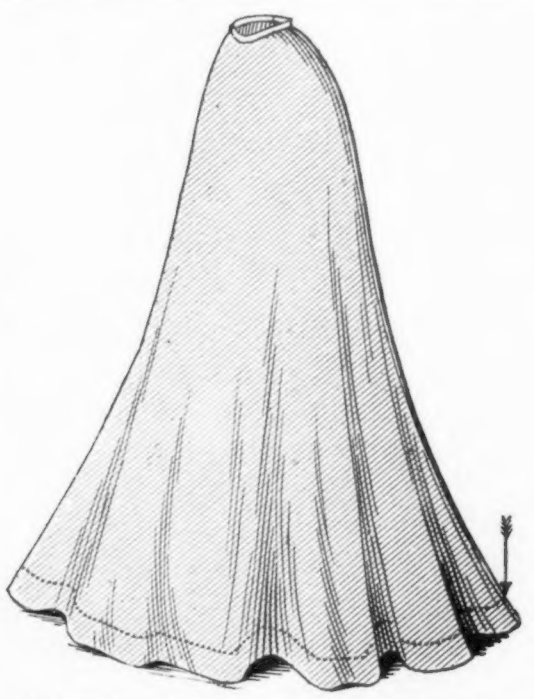
Slot perforations (═) indicate tucks and plaits.

One "T" and a perforation (T-O) show where garment is to be plaited.

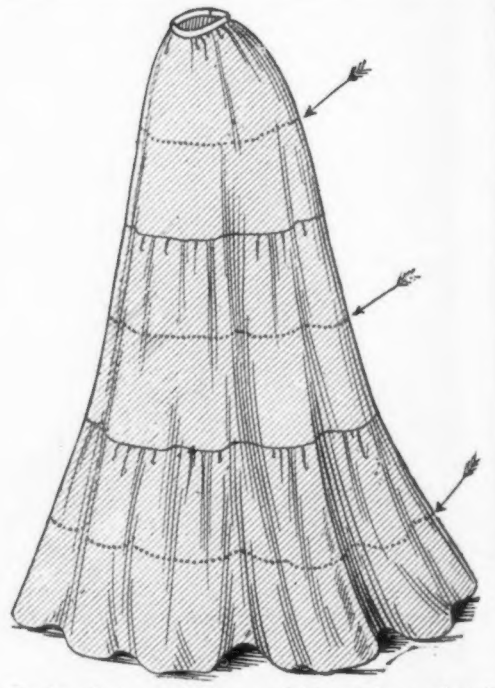
Two "T T" show where garment is to be gathered.

Three "T T T" show where there is no seam and to cut on fold of material.

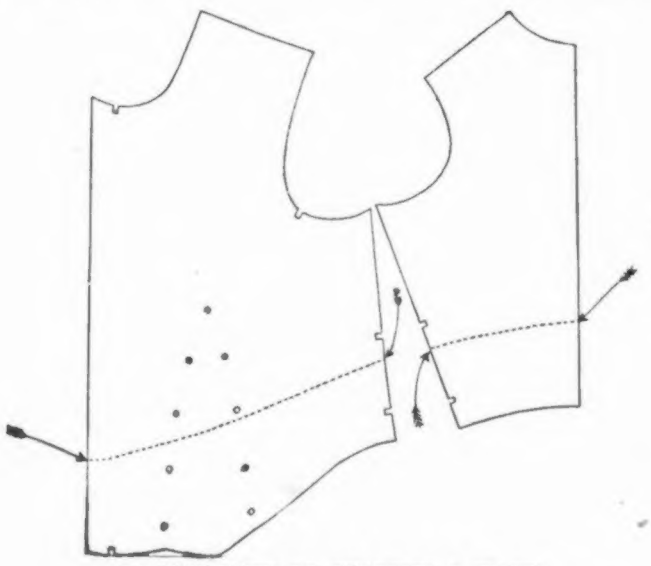
NOTE—If any of the above symbols are omitted, they are not required on the pattern. Seam allowance on shoulder and under arm, 1 inch, indicated by notches; all other seams, 3-8 inch.



To lengthen or shorten a skirt, circular or in gores, add to or take from the lower edge or hem.

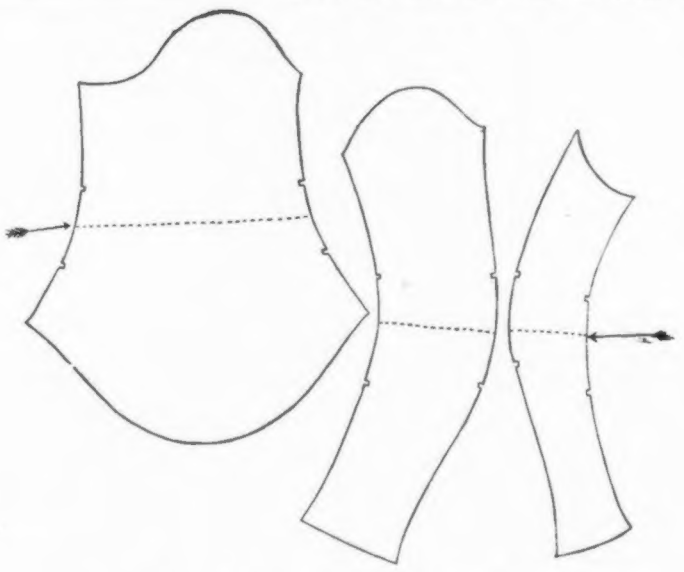


To lengthen or shorten a skirt cut in sections or flounces, cut through the center of the sections, as indicated by dotted lines and arrows.

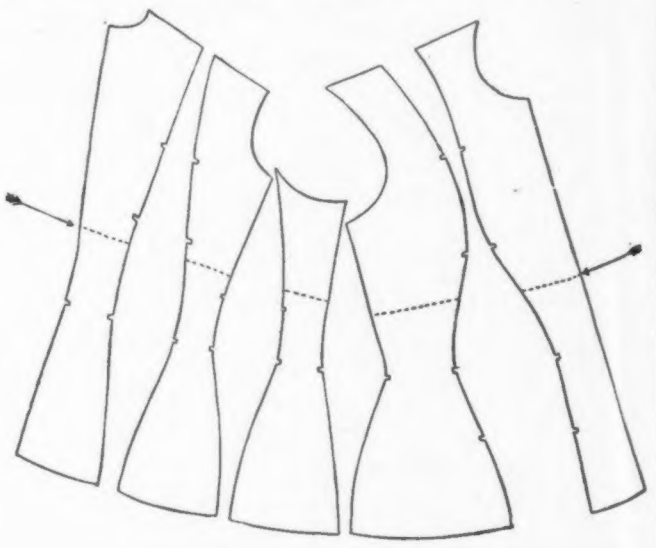


TO LENGTHEN OR SHORTEN A WAIST.

Should it be necessary to lengthen or shorten the waist, cut through the pattern about two and one-half inches above the notches which indicate the waist line, as shown by the dotted line in illustration, and adjust by moving up or dropping down the upper sections to lengthen or shorten, as the case may require.



To lengthen or shorten lining or material sleeves, cut through the center of pattern between the notches; raise or drop the sections as required for shorter or longer length, thus keeping the upper and lower edges of sleeve the correct shape.



When lengthening or shortening a fitted coat, jacket or outer wrap, it is best to cut the pattern about half way between the waist line and arm hole, as indicated in dotted line in illustration; then raise or drop the upper sections the necessary distance.

PICTORIAL REVIEW

THREE MAGAZINES IN ONE

Literary ✂ Fashion ✂ Home

AUGUST 1904

THE FORECAST OF FASHIONS.

A LITTLE foretaste of the fashions for autumn is given in the present number. Many of the styles portray, if not in entirety, at least in some little detail, an anticipation of what is to be considered correct regarding dress for the woman who would consider herself up-to-date and well gowned.

The illustrations of gowns and frocks in this issue are numerous as well as beautiful and will appeal to the woman of sagacity. To the woman of taste and refinement, is given a selection to be envied and whether her purse be full or limited she will make no mistake in her selection, providing she bestow a little time and thought to the appropriateness of the design and the style of the material for the occasion.

* * * *

The exposition fashions are a most desirable feature of this number. They are reproductions of the gowns and cloaks now in the Paris Fashion Display at the St. Louis Exhibition and are of the utmost interest to all women who cast a thought on dress. For the business woman, that is to say, the dressmaker, they are invaluable; for they will supply her with ideas and designs for many months to come.

For the woman who makes her own clothes they lend their quota of aid, since she is always looking to improve herself in this work and she may receive many aids and suggestions from them. For the woman who can not be classed with either of the former, the pictures in themselves are a work of art and will afford much enjoyment.

* * * *

Our Helping Hand Department, in which we offered three prizes of five dollars, two dollars and one year's subscription to PICTORIAL REVIEW, respectively, has met with unprecedented success.

Three awards have been made this month and we will continue this offer until further notice. We are more than pleased with the interest our subscribers and patrons have taken in this department and regret that we could not publish all the letters. We have, however, selected those which we consider the best and trust they will be helpful to other readers.

Those who have sent in items this month and have not received prizes need not be discouraged; they may try again next month, we hope with better success.

Readers of PICTORIAL REVIEW, whether subscribers or not, are invited to send in their items. They must be something helpful, preferably something which they have tried themselves and found successful, and which they think will be helpful to other readers. No other condition is stipulated.

* * * *

In our forthcoming September number we will publish several new and original short stories. There will also be a continued story, telling of a charming love affair, by that delightful writer, Miss Katherine Hilary Norton.

There will also be a fund of useful information found on the pages of the usual departments: Home Gardening, The Work-table, Helpful Hints, The Home Dressmaker, Cookery, In Motherland, etc., etc.

* * * *

Each issue of PICTORIAL REVIEW is an improvement on the former one, and we hope to have this continue. This will be made possible if all our readers coöperate with us and spread the fame of PICTORIAL REVIEW. Show it to your neighbor and let her subscribe. The more subscribers we have the better position we will be in to improve PICTORIAL REVIEW in every way. We want your hearty coöperation in this matter for we will then be the better able to fulfil our promises to you; the magazine will be better and you will be receiving the benefits as well as PICTORIAL REVIEW.

* * * *

Our premium offers are put forth as an inducement for our friends who obtain subscriptions for PICTORIAL REVIEW. These premiums are all most reliable articles and well worth double the amount of work required to secure them. For those who do not desire the advertised premiums, cash commissions will be paid, so that for those who can give the greater portion of the day to this work a very good salary will be the result.

* * * *

In our forthcoming September number will be published the third of the series of articles on "Etiquette and Good Manners" by the noted writer A. L. Gorman. These articles are most interesting and should be followed by all those who wish to pay attention to the little details which go to make up the refinements of life.

Those who are really anxious to be polite and mannerly but whose early education in this regard has been neglected, will receive valuable information from these articles. Those who studied etiquette in childhood but who have become careless, will receive many freshening hints and reminders by their perusal.

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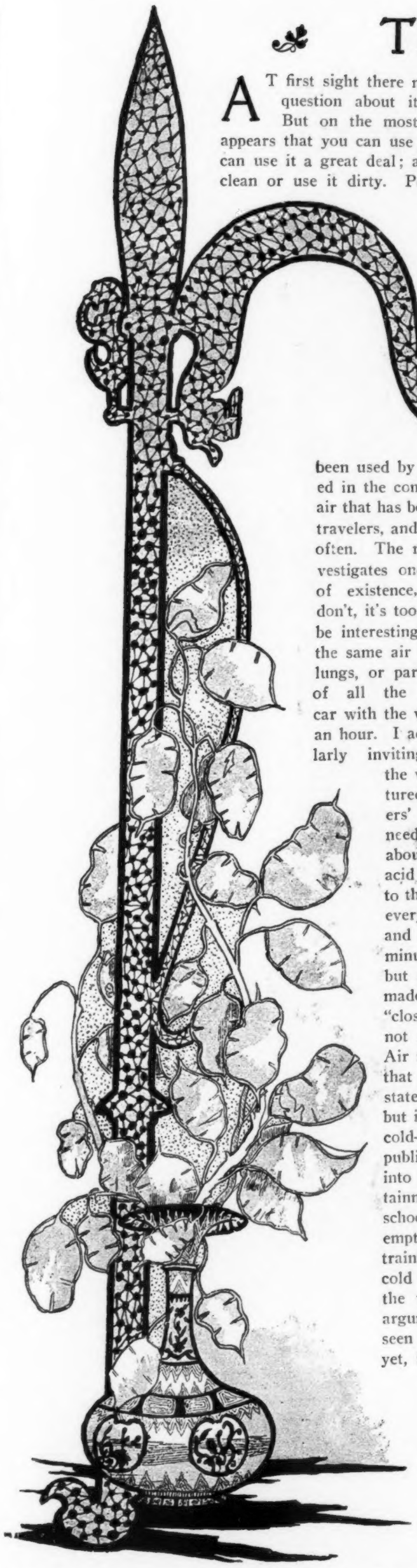
OPERA CLOAK—BY DRECOLL
IN THE PARIS FASHION DISPLAY AT THE ST. LOUIS EXPOSITION

Pinned Paper Pattern of the above Design, $3.50. Cut to measure, 50 cents extra.

This model is not cut in a tissue pattern.

Opera cloak of velours, trimmed with narrow sable and broad bands of ermine. Broad insertions of gold lace with large flowers appliquéed. Voluminous sleeves with lace wrist frills.

THE WAY TO USE AIR



AT first sight there may not seem to be any question about it—the way to use air. But on the most casual examination it appears that you can use air only a little or you can use it a great deal; also that you can use it clean or use it dirty. People would not dream of drinking water that they suspected to be dirty, but they carefully swallow any amount of dirty air. Again, they would not use the towel hanging by a public wash-basin in a train lavatory because it has been used by other people; but, seated in the compartment, they will use air that has been used by all the other travelers, and not used once but used often. The moment one frankly investigates one of these little details of existence, someone cries, "Oh, don't, it's too horrid!" Yet it would be interesting to compute how often the same air has passed through the lungs, or parts of the lungs rather, of all the people sitting in a car with the windows closed for half an hour. I admit it is not a particularly inviting idea—but that is the very reason I have ventured to bring it to my readers' notice. There is no need to say a great deal about oxygen and carbonic acid gas—we may leave that to the Science Primer which everybody studies at school and forgets, presumably, the minute they leave school; but some reference may be made to the fact that "close" air and "hot" air are not at all the same thing. Air may be close and hot—that is the more frequent state in which one finds it, but it may also be close and cold—as, for instance, in public halls, when one goes into them before an entertainment, and in empty schoolrooms, and also in empty railway cars and trains. When it is close and cold people will not have the windows open, and no argument that I have ever seen used will make them; yet, if I have my choice, I would prefer infinitely to be chilled than poisoned. By breathing very quietly and deeply, by being well nourished, I can avoid "catching cold" from sitting beside open car windows; but siting in close air I find it very difficult, in fact almost always impossible, to avoid suffering in a variety of ways from the poison (we will call it broadly poison, as a matter of fact it is chiefly carbonic acid gas) of close air.

The person who is really strong and really healthy is the person who keeps fit in bad conditions. Air is the finest preservative of temper that I know of—"fresh" air, I mean. Irritation, that insidious modern disease from which so many people suffer without knowing it, and "nerves," that is "over-strained" nerves, is a state which, once you are alive to the fact, you can actually see being produced in people owing to close air, and especially working in close air. The snappishness and "shortness" so often to be found in offices and stores are not to be wondered at when one gazes round and notices the shut windows, nearly all of them dust-sealed. When you have learned to notice this unhealthy, nervous condition—it is to be found in the chambers of mewed-up invalids, too—in other people you can watch carefully, and note the similar effect of close air on yourself! My recommendation is that you stand a moment or two at an open window and draw four or five deep, long breaths; when you return to the conversation you were holding or the work you were doing, self-command will be quite easy; you won't feel rasped up, and the grasshopper which had become a burden will become a nice green grasshopper again. (I daresay my application of that scriptural text is a new one; but what does it mean if not that such is one's weariness and fatigue that even a grasshopper, lightest and springiest and cheeriest of insects, would seem intolerably heavy to us in that frame of mind?)

There has recently been some public correspondence about the efficacy of breathing in time to the motion of the vessel as a preventive of sea-sickness; I submit that it is not the fact that one breathes in time with the rise and fall of the steamer which sobers the irritable gastric nerve, but the fact that one breathes slowly, and hence deeply and fully, and that stills every nerve and induces a feeling of power and control in the system. This may be experimented with in various ways, this special use of air. There are persons who feel sea-sick when the vessel is still in harbor and quite motionless; let them try deep and full breathing (not in the stuffy cabins, but somewhere where the air is "fresh"), and they will, I wager, be delighted by the result.

Again, suppose you have before you a distasteful or unnerving task, an interview, say, with a servant whom it is your unpleasant duty to reprimand or dismiss; most sensitive and kindly-natured women hate this occasion and suffer considerably just beforehand. Try the deep, full breathing (at the hall door or a good open upper window) for a few moments first; you will experience just that sense of calmness and self-command that is so essential, your pulse will be steady, your voice low and clear, your nerves absolutely in order—simply and solely from a right use of that most common element, the air. There are scientific reasons for these things that I say, but it is part of my idea to leave them entirely on one side. I feel quite certain that, if I loaded my page with terms expressing those reasons and then explained them, I should narrow my circle of readers appreciably.

Air, you may not have happened to know, is also an excellent medium to wash with. Some people prefer it greatly to water, and there is a good deal to be said for them. Most of us believe in "airing" linen that comes home from the laundry, but it is vastly more necessary to air that sort of clothing which, from its texture and make-up, cannot go to the laundry. A good maid makes this a regular part of her duties, but people who live in the country could go a step further and have things hung in the sun, in some private part of garden or grounds; anything would be better than the very general middle-class habit of piling linen upon a chair at night—in rooms in which one is about to sleep. Air and sunlight have a wonderful effect upon the hair in strengthening it and keeping the skin of the head healthy, and moist air, upon a "drizzling" day or warm springtime, is astonishing in its effect upon the complexion.

Air baths are becoming very general. When Kneipp cures and Kelgren cures have been so much heard of, the larger public is waking up to the idea that some of these means to health may be inexpensively applied at home, and it is certain that cold-catching becomes a thing of the past with those women who make a practice of washing freely inside in the fresh air. It is my belief that all physical exercise gains in effect by being performed with little or no clothing on the body, preferably with none. The small nerves of the skin experience a restraint, which communicates itself subtly to the muscles, from even one soft and pliable garment being worn during morning exercises.

Take an air bath by sitting in the open air and sun during the warm weather, and at an open window protected from winds in winter.

An air-bath combined with exercises of five minutes' duration will be a splendid stimulant, and it has this advantage—that one can see the muscles at work. For an air-bath is a light bath, too, and no small part of its use is the satisfaction of the mind in watching increasing symmetry and grace of movement.

EVENING GOWN—BY DRECOLL

IN THE PARIS FASHION DISPLAY AT THE ST. LOUIS EXPOSITION

Pinned Paper Pattern of above Design—Waist, $2.00; Skirt, $2.00; Entire Costume, $3.50. Cut to measure, each, 50 cents extra.

This model is not cut in a tissue pattern.

Robe of white mousseline de soie, embroidered, combined with white taffeta. Draped low-necked bodice, with Alençon lace bertha. Skirt arranged in sections, with tiny puffings.

THE LOUISIANA PURCHASE EXPOSITION

LITTLE did the original purchaser, who obtained the whole of Manhattan Island for a string of beads, think, that in these few years one of the largest cities of the world would be built upon his ground. Nor did Jefferson think, when he negotiated the purchase of Louisiana, that the present day would see the vast improvements in the West and Middle West, accomplished through his wisdom and forethought. The treaty between France and America accomplished by ministers of Jefferson and Napoleon, was concluded on the 30th of April, and the city of New Orleans was officially turned over to the Americans on the 20th of December, 1803, at high noon, amid a large concourse of most enthusiastic citizens.

The price paid for this territory was 15,000,000 dollars, 3,000.000 dollars of which was already due from France to citizens of the United States.

The present exposition at St. Louis is to commemorate the centennial of this, the most important event in the peaceful achievements of this country. It has attracted more attention, support and enthusiasm of foreign governments than any other world's fair, and it has received more administrative and financial aid from the United States than did any previous American Exposition.

There is so much to be said of this fair, "the Ivory City," that it is impossible to do more than skim over the principal points.

It is, first of all, the amplitude of the fair, in its separate parts as well as in its whole aspect, that makes one feel as if in dreamland. In taking a plot of land two square miles in extent for exposition purposes there was danger of unwieldiness and incoherence. Happily, this has been avoided by a scheme of inter-relation which renders the entire system compact.

There are no stretches of empty space between points of interest or importance, very few spots that could be justly called bare, and the achievement of this may be appreciated when it is considered that the territory is no less than 1,240 acres, more than the combined areas of the Chicago, Buffalo and Philadelphia fairs.

"NEW YORK STATE BUILDING."

Festival Hall and the Colonnade of the States is the piece de resistance in the architectural decorations of the fair. It stands upon a natural hill at the end of the lagoon in the centre of the grounds. Its prominence and the fact that practically a bird's-eye view of the fair may be had from the base of the statues, led Mr. Carl Bitter, chief of sculpture, to make the selection of the site. From the central summit the various exhibit palaces spread out like a fan, the avenues between the structures corresponding to the ribs, and on its apex, fully half a mile from the gate, stands the Hall of Festivals, the crowning jewel in an architectural coronet never before equalled in pomp and beauty.

Reaching out six hundred feet in each direction from Festival Hall, and terminating in two ornate pavilions, the superb Colonnade of States is adorned with colossal seated statues representing the twelve States and two Territories that freedom has developed out of the Louisiana Purchase during the century.

Three series of cascades, each bordered by fanciful sculptural groups, plunge from the main facade of Festival Hall eighty feet down the steep slope and empty ninety thousand gallons of water every minute into the Grand Basin. Two views of this masterpiece are here given.

In the domain of electricity seemingly nothing has escaped the master illuminator. Oft tried effects did not appeal to him; something new was demanded, and at last reward followed constant effort. The moving waters of the cascades and the flowers in the cascade gardens suggested the new thought. Rays thrown through water were rejected. It was an old trick. How to make the water itself resemble liquid fire was the inspiration of an instant. How to cause flowers to become precious stones at night brought the inventor to his best energy.

Roses, geraniums, violets, all reveal themselves under effects concealed in their beds as self-luminous jewels. Persons sauntering along the Terrace of States, on the crest of the hill, may be bathed in royal purple; lower, by the descending balustrades, in vivid crimson, while those lean-

A VIEW OF "THE LAGOON."

"PALACE OF MACHINERY," "PALACES OF ELECTRICITY AND EDUCATION" BEYOND.

TWO CHARMING EVENING GOWNS.

Pinned Paper Patterns of above designs—Waists, $1.50; Skirts, $1.50; Entire Costume, $2.50. Cut to measure, each 50 cents extra.

These models are not cut in tissue patterns.

Nos. 1143-44. Dancing frock of white mousseline; lace flouncing for the deep bertha and sleeve ruffles, completed with high girdle-belt of black Liberty satin. Corsage decoration of pale pink roses.

No. 1144. Full, gathered skirt in round length, having a gathered flounce and ornamented with clusters of small tucks and puffings of self material.

Nos. 1145-46. Delicate blue taffeta evening gown. Draped bodice, with cream lace ruffling and single arm decoration of flat black velvet bow, giving just the necessary bit of color to make the gown *chic*.

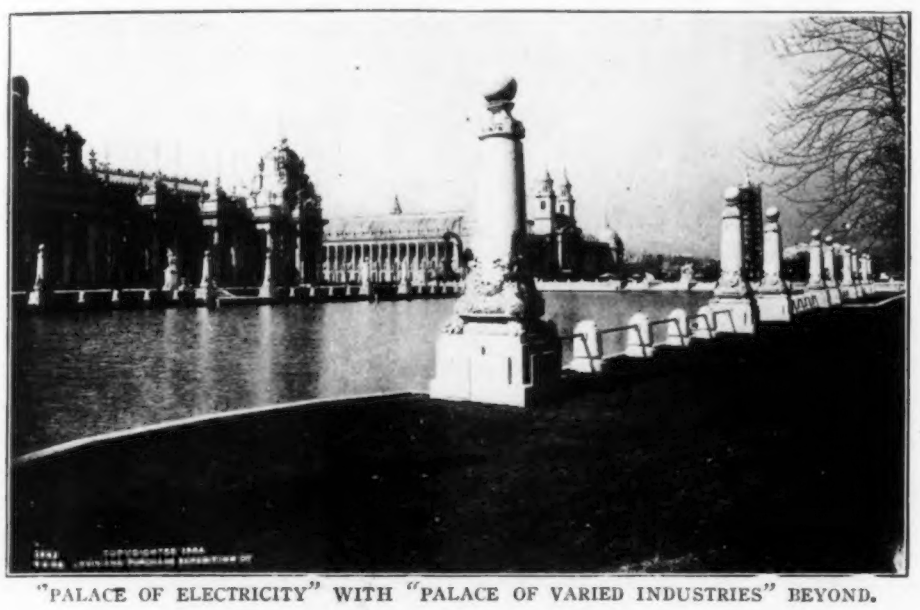
No. 1146. Slightly trained skirt, gathered at the waist, falling in soft and unconfined folds to the hem. This simple skirt model is without decoration of any sort.

ing over the ramparts of the grand pool are mellowed in orange tints.

On the other side of the main transverse avenue, directly facing Festival Hall and the Cascade Gardens, is the Louisiana Purchase monument, a striking shaft one hundred feet high. Thirty-five groups of statuary are associated with its artistic purpose and form part of the ensemble of the monument erected to commemorate the American genius which acquired and afterward subdued the forces of nature and the savagery of man in the civilization of the Louisiana territory. Crowning the monument is Karl Bitter's figure of "Peace."

From the hill of Festival Hall the view takes in not only all the noble palaces of the Exposition, but three distinct waterways, ornately bridged at intervals, upon which many of the finer buildings stand. and an almost dazzling vision of imposing statuary.

In place of the "Midway" of the Chicago and previous fairs, St. Louis



"PALACE OF ELECTRICITY" WITH "PALACE OF VARIED INDUSTRIES" BEYOND.

has what is known as the "Pike," but this corresponds exactly to the "Midway," as far as the entertainment of visitors is concerned, and is a mile long.

As to the exhibit departments, the largest—that of the Philippines—is an exposition in itself, and possibly to us the most important of all the exhibits because it affords a practical demonstration of the progress being made by a freed people under the direction of the United States.

It shows the complete resources and life of an archipelago of five hundred islands, separated from this country by eight thousand miles of sea. The location of the Philippine display is a commanding one. It is

THE LAUNCH LANDING IN FRONT OF THE "PALACE OF MANUFACTURES."

outspread for forty acres on a lofty eminence, which slopes gradually on three sides to the shores of Laguna Bay (see illustration), a large lake lying in arrowhead shape to the north and east. Eight acres on the crest of the Philippine hill are covered with forest, which forms a sylvan background for tiers of native architecture rising among the encircling exhibit palaces of the Exposition.

The main buildings are approached by a direct route from the Walled City. At the head of the avenue stands a reproduction of one of Manila's fine cathedrals, which serves as the Ethnology Building. It holds a mass of exhibits illustrating the habits and conditions of living of the island tribes. Expeditions have been engaged for more than a year in making this collection and committees were formed in each of the forty provinces, under the native governor, to hasten the accumulation of the best material in each locality.

Some notion of the extent of these buildings erected by native carpenters may be gained by a statement of the dimensions. The Walled City is 250 by 300 feet; Agricultural Building, 200 by 75 feet; Forestry, 150 by 100 feet; Government, 100 by 150 feet; Education, 50 by 150 feet, and Fisheries and Mineralogy, 100 by 100 feet. A Filipino theatre, where na-

"FESTIVAL HALL, COLONNADE OF STATES, AND THE BEAUTIFUL CASCADES."

tive players give opera and vaudeville; a typical Filipino officer, a lantern slide exhibition, four restaurants, a pavilion devoted to an illustration of wonderful lacework by Filipino women, fruit stands and booths for the sale of soft drinks, are among the concessions conducted on the

BOATS OF MOROS ON SHORE OF "LAGUNA DE BAY, PHILIPPINE RESERVATION."

grounds. An experienced horticulturist laid out the grounds of the reservation, which has a display of four thousand orchids from the islands.

This whole display was ordered and arranged for a twofold purpose—

"SIDE CASCADE" AND "COLONNADE OF STATES."

first, to show the United States some of the products and possibilities of the islands and the openings for commercial expansion in the different directions of agriculture, mining and forestry, and, second, the native people, their needs, and their development along educational lines.

From "American Waist Album."

DAINTY SUMMER BLOUSES AND WAISTS.

Pinned Paper Patterns of above designs, $1.50. Cut to measure, each, 50 cents extra.
These models are not cut in tissue patterns.

No. 1135. Fancy waist of lawn or mull in fichu effect, trimmed with gathered ruffles edged with Valenciennes lace and appliqué. To be worn with high girdle.

No. 1136. Waist of lawn with embroidered front, collar, cuffs and sleeve caps. Full sleeves with cross tucks.

No. 1137. Waist of white dotted and plain mull, fichu effect, with narrow ruffles. Cuffs and sleeve caps, laid in cross tucks. Full elbow puff of dotted mull. High girdle with silk bows.

No. 1138. Fancy waist of silk or lawn in fichu effect, trimmed with puffing and lace ruffle. Sleeve formed of puffs. Flat lace collar showing open neck. High girdle.

THE MILLIONAIRE AND MIMOSA

A TALE OF A FASHIONABLE BAZAR

By Clo Graves.

(*Continued from the July Number.*)

MRS. JAMES MORTIMER could only glare. Susan had forgotten to send her Mrs. Chatfield-Bradley's note, or she had not had time to read it. I *hope* the latter was the case! And looming large in the distance, surrounded by a fluttering crowd of women, intent on plucking their victim bare of every feather, appeared the millionaire, Mr. Rubberley Oetstraw. Recognizing the exquisite Japanese dress, for which, Susan says, he had sent to Tokio, he bore down upon the wearer.

"Hey . . . why . . . 'pon my word; I beg pardon, but really . . ." was all he could say. Susan had not had time to read it. I *hope* the latter was the case, and met his starting eyes with a coolness aided by the new-born conviction that she was looking an Oriental dream. She had directed her eyebrows towards the upper curves of her temples, and given her eyelids the touch of obliquity. Her lips were scarlet as japonica blossom, her face pale as rice-powder could make it, her expression arch to a degree.

"Mrs. Chatfield-Bradley is not here," she said, with a smile which revealed pearly teeth, one of her striking points; "I am commissioned in her absence to receive Mr. Rubberley Oetstraw's one thousand dollars."

Susan—I should say Mimosa's—memory had served her well. Mr. Oetstraw's last doubt vanished. He blushed from his collar to his hat-brim, and asked what he should buy? In the face of all society, Susan—I should say, Mimosa—usurped his entire attention. She sold him in rapid succession a set of Japanese screens, some jade *netsukis*, three silk wadded dressing-gowns, an incense-burner, and a quantity of other things too numerous to mention. More than one thousand dollars changed hands, when the celibate Crœsus extracted a bulky package of notes from his case, and discharged his liabilities.

"I should be . . . haw! extremely obliged by your accepting some of these things," said the princely creature, as Mimosa—I mean Susan—gave directions to her army of packers and asked his address, "either to sell again," he added, "or to keep, as a little remembrance."

"Of the day when I saw you for the first time," said Mimosa. She dropped her kohol-lidded eyes, then raised them to the bolting blue ones of Mr. Oetstraw. Her own sisters watched the flirtation with despair. *They* did not recognize her. That I had done so was the merest accident.

"I wish . . . I should be obliged, Miss . . . haw! . . . if you would mention where I can have the pleasure," gasped Mr. Oetstraw, purple with conflicting emotions.

Mimosa-Susan gave him a look imitated with fidelity from the "Calypso" of a distinguished actress.

"My name . . . for to-day is Mimosa," she murmured.

"Charming," gulped Mr. Rubberley Oetstraw. "But——"

"Mimosa fades at a touch, lasts but a day," continued she, though that is not my experience of the plant. "To-morrow you will have forgotten all about me."

"No, 'pon my word!" burst from Mr. Oetstraw.

"Or I shall have forgotten all about *you*. . . ." She gave him another glance, so direct, so killing, as it was described to me by a witness of the scene, that the millionaire staggered back three paces. "Do you think I shall?" She was playing her game with audacity, conscious that her position was shaky to a degree, the unhappy but daring child! And the result certainly justified . . . but to anticipate is a fatal habit.

"I hope indeed you won't!" was what he gasped forth. Then, as the *café chantant* entertainment began, the Belgravia Ladies' Band opening with a selection, the crowd of observers thinned, stealing away in the customary fashion. But Mr. Oetstraw, though loyal to a fault, remained, looking in the eyes of the mysterious Mimosa.

SUSAN'S FRIEND "JANET" AT THE SPINNING-WHEEL.

"There!" she said, nodding gravely, as the musical selection broke down amidst the hoots and wails of protesting weird instruments, and the deafening protests of the drum, "you are missing the greatest treat of the day."

"I'm *getting* it, Miss—haw!—Mimosa," protested Mr. Oetstraw, "I assure you, on my word—haw! I never wanted anything in my life so badly as I want a little chat with you."

"Really?" said Mimosa, putting up her eyebrows, which were beautifully drawn with Mrs. Chatfield-Bradley's own pencil.

"I should like to know your name," went on Mr. Oetstraw, "and where you live, and why I have never met you in society, until now. . . . If you're a pal—a friend—of Mrs. Chatfield-Bradley's—and of course you are, or you wouldn't be wearing the kimona I—the costume she had sent over specially from Japan on purpose to wear at this rowdow—why has she never mentioned your name?"

"You know . . . you don't know it!" said Mimosa-Susan. "I told you that I am called Mimosa . . . Miss O Mimosa . . . but only for to-day. For all you can guess I may be Mrs. Chatfield-Bradley's maid."

"That you aren't!" broke in Mr. Rubberley Oetstraw, with the fine fervor of conviction.

"Or Mr. Chatfield-Bradley's typewriter," went on Mimosa.

"Mr. Chatfield-Bradley hasn't turned up, any more than his wife. . . . Wonder what has prevented the dear old man?" observed Mr. Oetstraw, sucking the turquoise head of his cane.

Now, Mr. Chatfield-Bradley, as we know, had had his third stroke, and his wife was at that moment being converted into a widow. Mimosa-Susan felt herself grow crimson under her rice-powder. "But I had laid it on thick, mummy," she subsequently explained. At that moment a few rattling chords from the piano-accompanist and rounds of applause signified that Lord Bertie Popping, the lion of the hour, had appeared upon the stage of the *café chantant*. We have most of us forgotten the song, then so popular, the *refrain* of which ran—

"Waddle, waddle, ducky,
In the mud, mud mud!
Under the hawthorn bushes busting
Into bud, bud, bud!
When the coodle-cows are mooing . . ."

I really recall no more. But the melody was catching, and at that time it created a *furore*. I need hardly explain that, even as she completed her sales and dropped the money into Mrs. Chatfield-Bradley's self-recording cash register, as she directed her young lady assistants and chatted with the fascinated millionaire, Susan-Mimosa had been upon veritable thorns. She felt herself upon the verge of exposure, and whenever she encountered the great green eyes of the pallid Mrs. James Mortimer, concentrated upon her in a stare of the most ineffable contempt, the impulse to shriek and fly to the ends of the earth was hardly to be controlled. But she forced it back. *Noblesse oblige*, and Susan has not my blood in her veins for nothing. She would play the game to the end, at the risk of exposure, beneath the censuring stare of the neighboring committee, under the noses of her own sisters—for Ertrude was raffling Siamese cushions not far off, and Margarethe, with a tambourine full of boutonnières, had strayed by, in the character of a coster-flower-girl from the Old Kent road. The afternoon was waning, and, as arranged, real Japanese tea was to be sold at the Japan stall. The clinking of tea-cups had forewarned Mimosa that the beverage was getting ready.

"You will have a cup of tea, genuine Japanese,

TRIANON ROBE—BY REDFERN
IN THE PARIS FASHION DISPLAY AT THE ST. LOUIS EXPOSITION.

Pinned Paper Patterns of the above Design—Waist, $2.00; Skirt, $2.00; Entire Costume, $3.50. Cut to measure each, 50 cents extra. These models are not cut in tissue patterns.

Robe of blue printed tulle, in Pompadour effect, embellished with band insertions of Alençon lace. Sleeves in leg o' mutton style ornamented with Pompadour ribbon and lace frills. A narrow girdle is also of the ribbon.

as we make it in Mimosaland?" she said, coaxingly. Mr. Oetstraw was only too ready. As the Japanese page entered between the curtains backing the stall, carrying the tray, Mimosa beckoned to the boy, and poured out a tiny cupful of the scalding beverage.

"I want you to drink a toast in this," she said, as she dropped the millionaire's coin into Mrs. Chatfield-Bradley's patent till.

"Shall it be 'To the health of the prettiest girl here to-day?" asked Mr. Oetstraw, squeezing her little finger as she handed him the cup.

"No!" replied Mimosa, "for you would not mean me."

"Wouldn't I!" he interjected.

"And I want you to mean me, you know," she continued. "Let the toast be—'To our next meeting!' And you are not to look at me over the cup." Then, as the millionaire obediently closed his large, projecting eyes and essayed to swallow the scalding contents of the teacup at a gulp, Susan — or Mimosa — rapidly dodged between the Satsuma curtains, plunged into Mrs. Chatfield-Bradley's dressing room, tore off the embroidered kimono, the costly *obi*, and the artistic wig, removed her rouge, her eyebrows, and her rice-powder with cold cream and a towel, and in ten minutes more had joined the humble army of packers behind the stalls.

"I WANT YOU TO DRINK A TOAST IN THIS."

She had not retired from the field a moment too soon. Mrs. James Mortimer, accompanied by another society matron and a steward, with a blue rosette, at that instant bore down, prepared for the annihilation of the anonymous usurper. In vain they passed about, asking innumerable questions. Mr. Oetstraw, with a scalded tongue and a bewildered brain, was utterly incapable of affording information. A regular *mêlée* ensued, Mrs. James Mortimer shrieking that the anonymous person was a notorious female pickpocket, who had levanted with all the money and valuables she had managed to lay hands on. The steward, urged to secure a policeman, suggested an inspection of the patent cash register.

"Where they found the money all right, of course," said Susan, subsequently. But for the moment the child's heart was in her mouth as she tied up parcels, her ear as close to the back of Mrs. Chatfield-Bradley's stall as she could glue it. Then Mrs. James Mortimer screamed from the inside of the dressing-room:

"The costume is here. Nothing seems to have been taken. It was only a piece of presumption and hardihood on the part of some dressmaker's assistant, or——"

"Or *worse*," suggested the elder matron darkly, as, followed by the others, she ranged to the back of the stalls, where Susan was tying up her parcels.

"Impossible!" began the steward, as blue as his rosette. "No person of . . . that . . . kind could possibly have obtained admission. The police arrangements are quite too perfect."

"And Miss Mimosa—for that's the name she gave me—was a lady, if I know anything about ladies!" affirmed Mr. Rubberley Oetstraw, twisting his large moustache. "And not only that, but the most alluring girl I ever remember to have met."

"Mimosa. Assumed name, of course," said the steward, a man we knew quite intimately, as Mrs. James Mortimer and her friend exchanged contemptuous glances.

"It's a flower, I believe," returned the millionaire, "that grows . . . 'Pon my word, I don't know where it does grow."

"I should advise you to find out," remarked Mrs. James Mortimer, icily, as she swept away.

Now was the moment. Susan looked up from her brown paper and string, and met the eyes of Mr. Rubberley Oetstraw with her own.

"It grows," she said, in a clear, yet soft tone that reached only the ear for which it was intended, "Mimosa grows at No. 15 Chesterfield Terrace. Thursdays, four to six." She glided past the millionaire, touching her lip with her finger as a hint to be cautious, and went demurely away.

"By Jove!" gasped Mr. Oetstraw, purple and staring.

When, late that afternoon, we reached home, fagged out, and dying for tea—I speak for myself, Margarethe, and Ertrude—Susan was established, looking very cool and cosy, in a corner of the drawing-room sofa, drinking Russian tea and eating caviar sandwiches. Her sisters told her of poor Mr. Chatfield-Bradley's stroke; she lamented with them the absence of Mrs. Chatfield-Bradley from her stall, and listened with the greatest interest to the vivid description of the anonymous Mimosa. Never once did she dare to meet my eye.

"I am going upstairs to get into a tea-gown," I said, with assumed coolness. "Come with me, Susan, I have a word to say." Then, as my girl rose and followed me, I sped upstairs at a pace of which I should not in a calmer mood have been capable, seized her by the wrist, hauled her into my bedroom, firmly closed and locked the door, and, exerting my utmost authority, demanded whether she was aware that she had disgraced her family.

"Nothing of the kind, mummy," said Mimosa—I should say Susan. "One can do anything at a bazar. It's all in the cause of charity, you know, and philanthropy covers a multitude of indiscretions. Besides, you can't blame a girl who is more intelligent than good-looking for seizing upon a chance to be both. And as a result of the unusual combination," like one possessed she looked into the air, performed a pirouette, and kissed her hand to her reflection in my old-fashioned cheval-glass, "Mr. Rubberley Oetstraw is coming to tea on Thursday, with the prettiest girl at the bazar."

He did come. Susan—he persisted in calling her Miss Mimosa—poured out tea in a Japanese kimono, bought for $3.75 at a Broadway sale. I will justify her assertion by saying that the man appeared infatuated. Not a glance strayed in the direction of Ertrude, who has my features, or Margarethe, who is considered by so many people to recall the types famous by Rossetti and Burne-Jones. He could barely tear himself away. She is Mrs. Rubberley Oetstraw to-day, with a regal establishment, and he is confidently expected to be in the next batch of Ministers to somewhere. He has never called her anything but Mimosa. She has never yet schooled her tongue to the effort of calling him "Jacob." She compromises, as so many wives do, with "dear."

♠

My Lady Primavere.

Winsome is my lady fair,
Young and lissome, debonnaire.

Born of sunshine, mist and song!
Mystic charms to her belong.

Where she treads fresh flowerets spring;
When she speaks the thrushes sing.

Blue her eyes like morning skies,
When the day the sun espies.

And her hair with gold is lit,
Tiny sunbeams play in it.

Pink her cheeks like blossoms' flush,
When love's kisses make them blush.

Clad is she in dainty hue;
Soft sweet colors peeping through.

Think she liketh emerald best,
But she's e'er in sunshine drest.

Rings her laugh like lark for joy;
Now sad thoughts her heart employ;

Cloud her eyes like mountain rill,
Deep mysterious shadows fill:

Then a sunbeam darteth there,
Laughs my lady Primavere! E. M. B.

FROCKS FOR THE SEASHORE.

Pinned Paper Patterns of above designs—Waists, $1.50; Skirts, $1.50; Entire Costume, $2.50. Cut to measure, each, 50 cents extra.

These models are not cut in tissue patterns.

Nos. 1169-70. White linen scrim shirt-waist suit, trimming of Hardanger embroidery, hand-made, in blue and green mercerized cotton. Bow tie and girdle of blue silk. This is a practical shirt-waist without lining; laid in tucks in back and front. Fly closing in front, under broad box-plait.

No. 1170. Plaited skirt in seven gores, with an inverted plait at the back and panel effect in front.

Nos. 1171-72. Frock of black India silk, straps of cream-colored lace insertion, belt and blouse trimming of panne velvet.

No. 1171. Blouse laid in pin-tucks, collarless and with a decidedly new and attractive sleeve of silk and lace ruffles. Yoke and collar of contrasting material.

No. 1172. One-piece skirt laid in clusters of pin-tucks and lengthened by a straight gathered flounce, slightly graduated at the back. The skirt is strapped with lace insertion to correspond with the blouse.

The Home of Milton at Chalfont St. Giles

CONSIDERING the amount of interest shown by Americans, English, and others, for the so-called Shakespeare's country, it is strange that many other places of equal interest—that is, homes of other poets or authors—should pass practically unnoticed. Yet, however much Milton may be read and appreciated, comparatively few have probably visited a delightfully rural spot in which for some time the blind poet found a home. The villages of Chalfont St. Peter and Chalfont St. Giles are, however, barely thirty miles from London, therefore within an easy bicycle ride and a still shorter train trip. The latter, a splendid example of the rural English village, with its typical green and picturesque pond, is well worth a visit for itself and its position alone, were it not that greater interest attaches to it.

John Milton, though born in Bunhill Fields, long since fallen into the ubiquitous builders' hands, wandered about the country more than most men when he had finished his studies in Cambridge. We read concerning him that, "after doing much work, and publishing in rapid succession many controversial tracts, the learning, the power, and the eloquence of which have never been surpassed he undertook the letters of State, by which—especially those which dealt with the persecutions of the Waldenses—he earned a right to the lasting gratitude of Europe." These labors, however, affected his health to such a degree that he entirely lost his sight.

Then it was that Milton came to seek rest and in the quaint, old world cottage in Chalfont St. Giles—a fit place indeed for one so deeply afflicted. To a mind so poetical the fact of his blindness must have been a greater trial than to many who are not easily affected by Nature's beauties. Perhaps he felt what he could not see—the perfection of English rural beauty, as it still exists in the neighborhood of the twin Chalfonts. In the cottage which stands just outside the village he found time and courage to dictate the "Paradise Lost."

The Milton cottage, in which this great work was finished and which he termed "Pretty Box," stands practically unchanged; it is, moreover, in splendid preservation, and is easily recognized by its great brick chimney and its wealth of roses. Oddly enough, after having lived and worked in Chalfont St. Giles, Milton was interred in a church of the same name, *i.e.* St. Giles, Cripplegate. "Paradise Regained" was also begun where the earlier work was brought to an end. Fortunately, the cottage, with its latticed windows, ivy-covered walls, and sweet, old-fashioned garden, is vested in trustees: it contains a few interesting relics, and is not likely to be allowed to fall into decay. Would that were the case with many other dwellings whose fate deserves to be a better one, for the sake of the celebrities who lived therein, and whose memory should be "kept green."

A WOODLAND PATH AT CHALFONT ST. GILES.

MILTON'S HOME, "PRETTY BOX," AT CHALFONT ST. GILES.

CHALFONT ST. GILES.

The great poem "Paradise Lost" was originally planned as a mystery, then some idea of treating it as a drama haunted the author's mind; finally, however, he resolved to write an epic on the Fall of Man. The poem was published in 1667. He received five pounds from his publisher, and a promise of five pounds more when 1,300 copies should have been sold. In 1670 he published his History of England. During the next year he published "Paradise Regained" and "Samson Agonistes."

This illustrious man had been Foreign Secretary under Cromwell, in spite of a blindness which had been brought on by the intensity of his study. He had also distinguished himself by his writings in defense of the Commonwealth. During the Commonwealth, Latin was selected as the language to be used in communicating with foreign states, and Milton, on account of his scholarship, was appointed secretary.

Greek, Latin and Hebrew he learned at school, and later studied Italian and French.

TWO DECIDEDLY SMART YACHTING COSTUMES

Pinned Paper Patterns of the above Designs—Jacket, No. 1139, $1.50; Skirt, No. 1140, $1.50; Entire Costume, $2.50. Jacket, 1141, $1.50; Skirt, 1142, $1.50. Entire Costume, $3.00. Cut to measure, each, 50 cents extra. These models are not cut in tissue patterns.

Nos. 1139-40—Yachting costume of light blue cheviot, trimmed with silver buttons. Loose double breasted coat, collarless. Hip pockets. Skirt with panel fronts.

Nos. 1141-42—Novelty Yachting costume of navy blue cloth. Eton, cut away in front, slashed in back, with shirred drooping shoulders. Collar of blue velvet. Double breasted vest, revers, cuffs and the half belt of tan colored cloth. Trimming of soutache spirals. Skirt gathered at the top.

(*From Les Parisiennes.*)

ETIQUETTE AND GOOD MANNERS FOR CHILDREN

By A. L. GORMAN

RECENTLY, a lady very pertinently remarked that the training of a child should begin in the infant stage. I agree with her, and contend that this is applicable to good manners as well as a good disposition and good training generally. To be sure an infant can be expected to show little or no understanding or regard for etiquette, but, notwithstanding this, I would ask, who has not noticed very evident signs of a bad temper and a disposition to have his own way, even in an infant? If these traits are watched and disciplined early the child will be more docile, and when corrected for lack of proper attention to good manners will patiently receive the censure and act upon it with a good grace.

Begin by teaching the child to be considerate of others. Children should be taught early that consideration for others underlies genuine courtesy. It is impossible for them to be polite when strangers are around if they are not compelled to be polite when they are in the family circle. They should be instructed not to take the best seats in the room, or, having them, to rise and offer them to their parents or elders upon entering. Boys should show these same courtesies to their sisters.

It is, in turn the duty of sisters or elders to acknowledge such attentions with a "thank you" or other appreciative remark. Older members of the family should consider that no child is too young to be treated with courtesy, for they early imitate their elders and prove their good breeding by the example shown at home. Courtesy and good breeding are not always synonymous with a luxuriant home; the humblest cottage has often contained the most courteous and well bred little ladies and gentlemen.

Talking before children should be avoided, it robs them of their simplicity, and family affairs should be discussed out of their presence. "Showing off" a child is really an injustice, for it is not long before habits formed at this stage must be strenuously disciplined if a child's character and manners would be properly moulded.

Not so many years ago it used to be the custom for children to say "No Ma'am" and "Yes Sir," to their elders. The expressions are not deemed correct, at the present time, for children; they are considered to belong to the courtesy due from servants. A child should say "Yes, Mamma" and "No, Uncle George," and where a name has to be repeated too often the single "yes" or "no" should be uttered in a tone of deference. Be that as it may, there are many who contend that the most polite child will become careless at times and that the time honored, respectful "yes, ma'am" is far preferable to the quick, though well meant "yes" or "no" of a little child, perhaps to its venerable grandma.

When visitors enter a room a child should rise, and the same should be done upon the departure of the guest. Well bred children do not pass in front of a person without an apology, nor bound into a room and address one of its occupants unobservant of the conversation that may be in progress. If the mother is entertaining a visitor and the child wishes to ask a question or favor, he or she should stand at the mother's side and wait until addressed or presented to the stranger. Then, after asking permission, the request is made and the child withdraws after taking courteous leave of the guest.

When in public, a look from the parent should be sufficient if the child has been properly instructed at home. Children, as well as their elders, are sensitive against having their shortcomings acknowledged before others, therefore they should not be corrected before guests. It is annoying to the guest as well as humiliating to the child and parent, and any possible conflict of wills between parent and child should be anticipated in time, and the little one tactfully withdrawn before any unseemly friction becomes apparent to the visitor.

At table the child's manners should be sedulously guarded for no amount of subsequent training quite atones for early neglect. In the morning they should enter the dining-room with a pleasant "good morning" and the conversation should be cheerful. Should a child need correction, this should be made as quietly as possible and without attracting undue attention. Should a child desire some coveted dainty which the parent wishes to refuse, the former should give a sensible reason, explaining to the child the ill effects of not observing the denial in this event, thus there would be more trust and less friction between parents and children.

The frequent and informal entertainment of welcome guests is among the greatest influences that mold and refine the children of the household. Those accustomed to visitors and meeting friends are more at their ease, have more pleasing manners and are consequently more graceful and tactful. Children should be taught that it is their pleasure as well as duty to contribute their little glimmer toward the entertainment and enjoyment of the guest. If one has learned in early youth, good manners and social observance require no effort.

Children's parties should be encouraged and a mother should not consider the giving of such entertainment in the light of "trouble." It is a portion of the child's education and the mother's duty. A birthday party is generally the occasion of childish hospitalities. If the child is old enough he or she should be encouraged to write the invitations under the guidance of some older person. Stationery with special decorations comes for the purpose, or the child may write an informal note. These may either be sent by mail or the youthful host or hostess may consider it an added pleasure to leave each at its proper destination.

The pretty little courtesies and generous little sacrifices demanded by the position of host and hostess should be made to appear as their pleasant duty and their chief concern must be to play the games their visitors prefer. No little hostess should dance while a little guest who might enjoy it, remains seated, and she must see that none are overlooked at supper and that all are having a good time.

It has been my personal observation that the supper is, in reality, the main feature of the party, particularly with the smaller children; and I usually contrive to have this served as early as is consistent with the form of entertainment. I remember a children's party given on the lawn of a glorious June afternoon. If I remember rightly the hours of entertainment stated on the invitations were from three to seven o'clock. At any rate, the supper was over at six and the children playing games on the lawn. The father of one of the youthful guests returning from the

(*Continued on Page 44.*)

STAGE CHAT

MISS RAY GILMORE, WITH "SALLY IN OUR ALLEY."

MISS LORETTA HEALEY, AT PROCTOR'S FIFTH AVENUE THEATRE.

THE photographs this month portray some of the best looking women among the footlight favorites. The first, Miss Ray Gilmore, has for some time been considered the prettiest chorus girl in New York. She was formerly with "Sally in Our Alley" and has since been playing with other companies. Her charming personality renders her a favorite with all who are associated with her. Her beautiful and regular features, her soulful, luminous eyes and her luxuriant chestnut hair, combine in her a type which artists love to study and reproduce. She is constantly in demand at the best New York studios.

Miss Rose Marston is also a very beautiful woman and will be remembered with interest by those who received with such enthusiasm the dramatization and production of "Quo Vadis." She is here represented in a characteristic pose revealing her beautiful arms and neck.

Miss Lotta Linthicum is the leading lady of Proctor's Fifth Avenue Theatre for the summer season. This season, following the policy adopted last summer, there will be an elaborate system of revivals of the old standard comedy successes, as well as the presentation of some of the new pieces which have been recently reverted to stock company use, and in these Miss Linthicum is expected to take the leading role. During the regular season it was found that the more varied bill is more acceptable to the audiences, but during the heated term comedy and comedy alone is demanded by the regular patrons, and catering to this demand, Mr. Proctor has arranged for an elaborate series of revivals, which will be presented by a thoroughly competent company, to which end several changes in the present personnel of the stock company will be made to secure more satisfactory results in the comedy line. All the productions will be made with full scenic and costume equipment of the original wherever practicable, and wherever such are not obtainable the new production will be equally elaborate with the old.

MISS ROSE MARSTON, IN "QUO VADIS."

Miss Loretta Healey, the handsome young lady here illustrated is also of this company and the regular frequenters of this playhouse will continue to be charmed by her acting.

Elaborate preparations are being made to follow the regular combination season at Proctor's Fifty-eighth Street Theatre with an important series of productions of current comic operas. During the past season the theatre has been unusually successful playing the more important road productions, but these seasons usually terminate at the end of May, and rather than put in inferior attractions Mr. Proctor has secured the services of a thoroughly comic opera company, which includes a number of well known artists. The repertoire will be drawn entirely from the modern school of opera, instead of from the hackneyed and time worn contributions of fifty years ago, the first production being Alice Neilson's greatest success, "The Singing Girl," followed by "The Serenade" and other royalty operas.

MISS LOTTA LINTHICUM,
LEADING LADY OF ONE OF PROCTOR'S STOCK COMPANIES.

MISS MARGARET KIRKER,
AT PROCTOR'S THEATRE.

MARY ELIZABETH'S MATINEE SOUVENIR

By Jean M. Thompson

THE most wonderfully pleasant thing had occurred. Mary Elizabeth and her cousin Tommy had been such exceedingly good children that dear mamma had, as a special reward, permitted Miss Digby, their governess, to take them to a matinee. It was Mary Elizabeth's first theatrical experience, and everything had been so perfectly delightful. Now it was all over, all but the memory of it, it was very comfortable to be sitting in the library quite alone hidden in the depths of her favorite nook, the great velvet chair, and to live it all over again. Mary Elizabeth had rather a vivid imagination for a child, and now she thought if she should shut her eyes quite tightly perhaps it would all come back to her more clearly. So she closed them for a second, and surely, yes, it seemed to be all beginning over again. She distinctly began to hear the blare of the orchestra, and all about her the noise of the hurrying jostling crowd. Mary even saw Cousin Tommy skipping along in advance as usual. She could not help observing how fearfully he was outgrowing his white duck sailor suit. Miss Digby had remarked that he certainly was "getting to be quite a big boy for his age," but now to her dismay, Mary saw that his trousers were quite up to his knees, while the sleeves of his blouse barely covered his elbows. Besides, he seemed to be wearing a funny little sailor hat which had been discarded a long time ago. Really it did not look at all like Cousin Tommy, who was quite fussy at times about his clothes; yet it surely was Tommy, for he was calling her impatiently to "Hurry, hurry."

Mary found herself rushing breathlessly after him, trying to keep up as well as she could, for they were hemmed in on all sides by a great crowd of strange people. But where was Miss Digby?

"Tommy, Tommy, we've lost Miss Digby," shouted Mary Elizabeth.

"Glad of it," replied Tommy, nonchalantly; "now she won't bother, and I can eat everything I want to. Hurry up, can't you? We're late. Got your ticket?" he inquired eagerly.

"I think not," faltered Mary Elizabeth, uncertainly.

"Why, yes you have, stupid. Right in your hand. Ha, ha!" laughed Tommy, derisively.

Sure enough. In her hand she held a large green card with, "Admit Mary Elizabeth Brown," printed in gold letters on one side; on the reverse read, "The Fairy Queen's Own Company."

Surely this must be the Royal Theatre. Possibly the King and Queen would be present. Mary glanced curiously about her. They were approaching an imposing building which had the appearance of being constructed entirely of plain chocolate. Over the entrance in gold letters was the inscription, "The Royal Theatre," and just below, in pink sugar, the words, "Eat, drink and be merry."

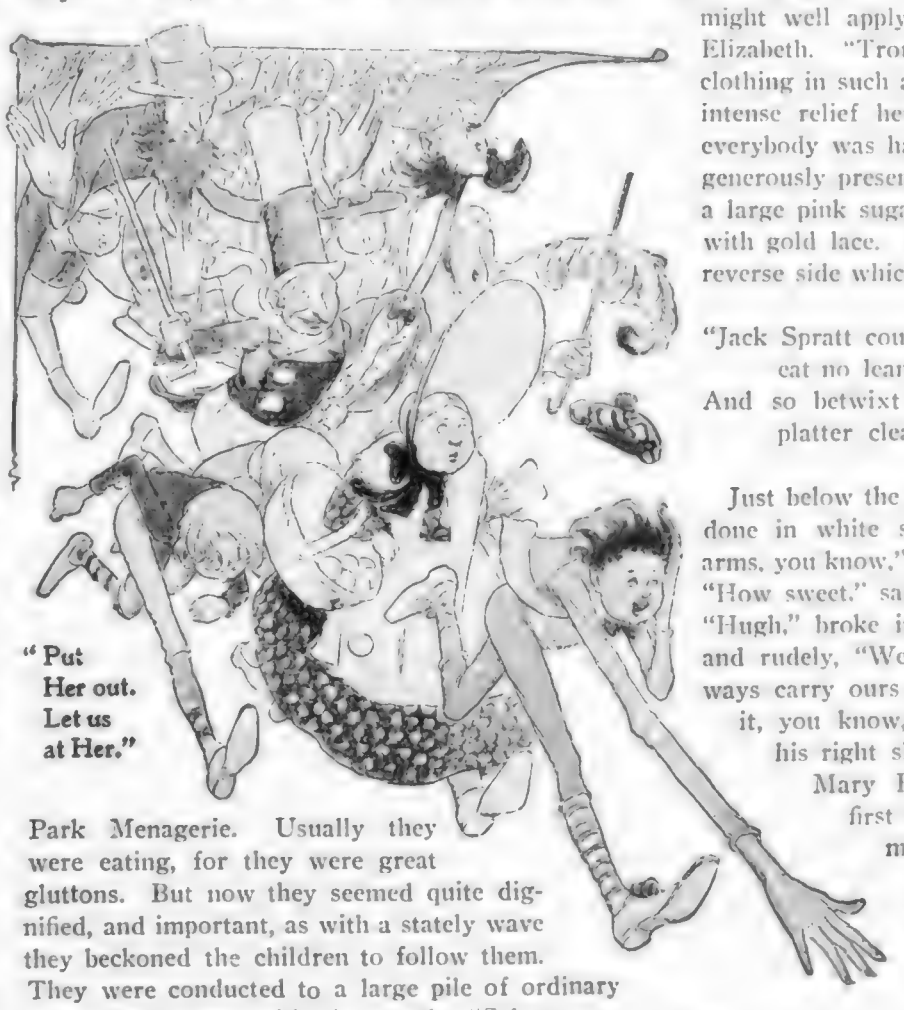
They entered the lobby of the theatre where their tickets were taken by a most ferocious giant, who leaned far out of his stall, and growled at the children in the most forbidding manner.

"Oh," said Mary, in a frightened tone, drawing a trifle closer to her Cousin.

"Hugh, fraid cat," sneered Tommy scornfully. "Didn't you know who that was? It's Fee Fo Fi Fum, the giant. He won't hurt you. That's his natural expression, he can't help it. I guess they don't have policemen, he's just here to keep order."

Mary began to have quite a great deal of respect for her Cousin Tommy's knowledge. No doubt he was decidedly clever, although Miss Digby frequently sighed, and pronounced him an exceedingly stupid boy.

At the entrance they were met by two ushers. To Mary Elizabeth's surprise, she recognized the Gopher twins, whom she had often seen at the



"Put Her out. Let us at Her."

Park Menagerie. Usually they were eating, for they were great gluttons. But now they seemed quite dignified, and important, as with a stately wave they beckoned the children to follow them. They were conducted to a large pile of ordinary camp stools, and with the words, "Select your own seats," the Gopher twins uncermoniously left them. Tommy managed to disentangle two chairs from the huge pile after some trouble.

"Oh, where shall we place them?" questioned Mary Elizabeth. Everybody seemed to be in the same dilemma. For no one was seated, and the din was terrific.

"Everything is so queer," said Mary Elizabeth, doubtfully, "I am afraid we shall not enjoy ourselves very much."

"Who's queer?" said a voice close beside her, resentfully. "Put this person out," he continued, in a funny squeaking voice. Looking about Mary discovered the voice belonged to a very thin little man, clothed in a complete costume of cinnamon brown.

"Stupid, now you've done it," whispered Tommy in an agony of fear. "We shall be put out. That man is Jack Spratt. See how thin he is; you might have known him, I should think. That's his wife, that awfully fat woman just the other side of you. Oh, I say, couldn't you apologize," suggested Tommy.

Mrs. Spratt seemed to be most goodnatured, as very stout people are apt to be. So Mary Elizabeth appealed to her.

"I trust your husband don't think for a moment I meant the people here are queer. It's just Tommy and myself to whom I referred," explained Mary Elizabeth in an apologetic voice.

"Well, upon my word, you are a bit queer, both of you, now I look at you," commented Mrs. Spratt, eying them through her lorgnette. This might well apply to Tommy, reasoned Mary Elizabeth. "Troublesome boy to outgrow his clothing in such a grotesque manner." To her intense relief her apology was accepted, and everybody was happy once more. Mrs. Spratt generously presented each of the children with a large pink sugar heart, beautifully decorated with gold lace. A verse being printed on the reverse side which read:

"Jack Spratt could eat no fat, his wife could eat no lean,
And so betwixt them both, they licked the platter clean."

Just below the verse was a platter, in relief, done in white sugar. "Our family coat of arms, you know," kindly explained Mrs. Spratt. "How sweet," said Mary Elizabeth, politely. "Hugh," broke in Tommy quite unexpectedly and rudely, "We've got one, too, but we always carry ours about, so every one can see it, you know," and he proudly displayed his right sleeve and there, sure enough, Mary Elizabeth discovered for the first time that a bright red cat of most ferocious aspect was embroidered on his left sleeve, while just below appeared the words, "Give me liberty, or give me death."

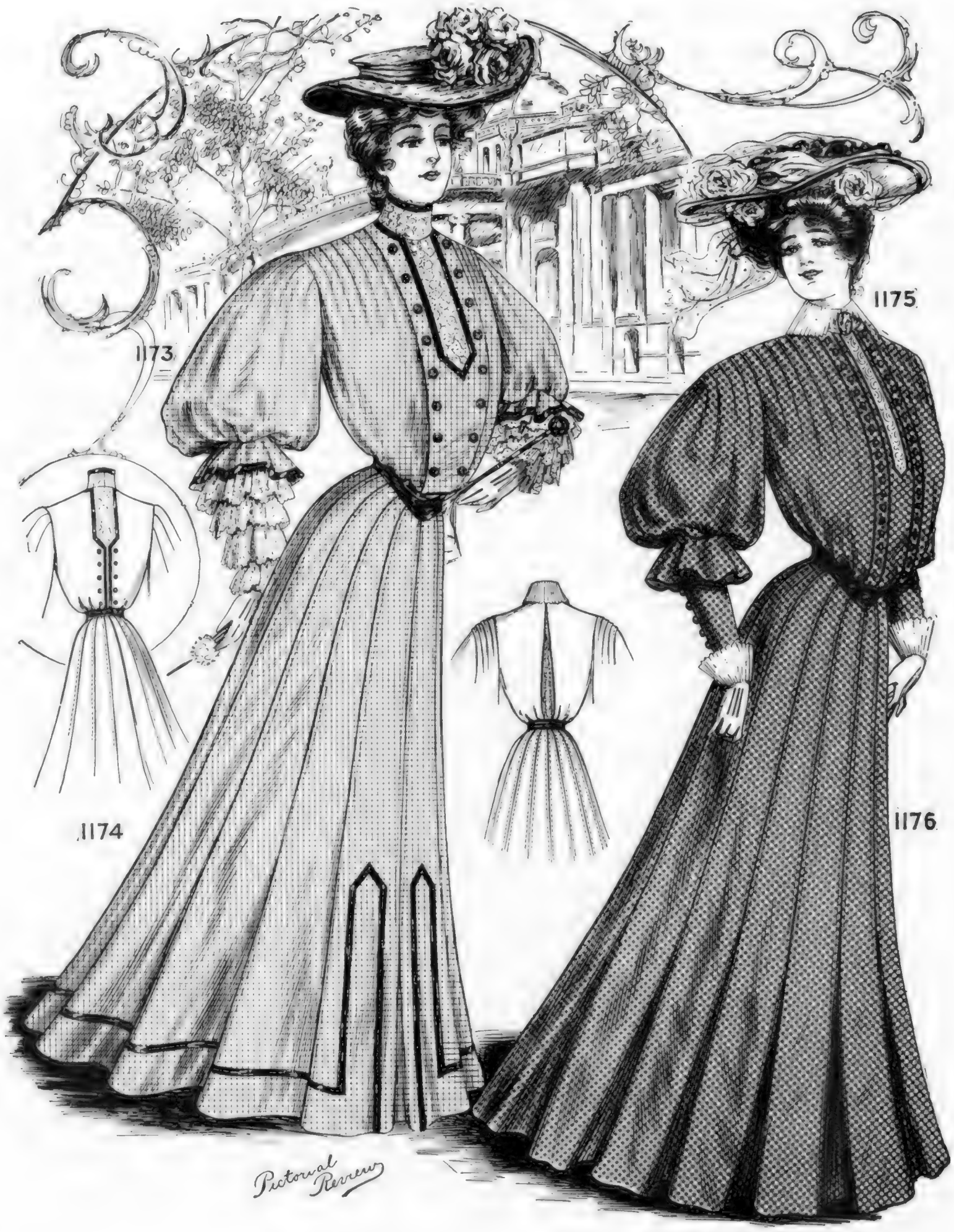
Tommy entered into a lengthy explanation of their ancestral tree. It was quite a surprise to Mary Elizabeth to discover that he had read up so extensively on the subject, but she was thankful.

"Our family dates back to William the Conqueror," he affirmed loftily.

"Ah, indeed. Then you're rather back dates after all. Hardly worth considering, are they, my love?" said Mr. Spratt, turning to his wife.

"Oh, well, not quite so new as we are perhaps, but thoroughly respectable, I dare say," replied Mrs. Spratt, as she viewed the children rather haughtily through her lorgnette.

Mary Elizabeth was becoming quite uncomfortable at the rather unpleasant turn which the conversation had taken, and was greatly relieved when a voice shouted: "Everybody be seated."



TWO CHARMING PROMENADE COSTUMES.

Pinned Paper Patterns of above Designs—Waists, $1.50; Skirts, $1.50; Entire Costume, $2.50. Cut to measure, each, 50 cents extra.

Tissue paper pattern of No. 1173, 25 cents; No. 1174, 20 cents. (Nos. 1175 and 1176 not cut in tissue patterns.)

Nos. 1173-74. Costume of blue and green checked taffeta, embellished with Point de Venise lace and green velvet ribbon. The waist, No. 1173, is cut in double breasted effect and arranged in tucks on the shoulders. A short, pointed lace vest extends back and front. Full sleeves with lace ruffles. Full skirt, No. 1174, stitched in plaits to knee depth.

Nos. 1175-76. Wash dress of black and white French gingham. Waist No. 1175 is formed with a narrow vest upon which is a tiny vest of embroidered insertion. The novel sleeves are arranged with tucks on the shoulders continuing the effect of the waist and fall full, ending in self ruffles. High gauntlets. Collar and cuffs of plaited mousseline. Skirt No. 1176 is a box-plaited mode, stitched three-quarter length. Black satin girdle.

. were no sooner seated than another voice nnced: "Their Majesties are coming." the vast audience arose to its feet. Every was directed toward the royal box.

rst came the dear Queen, imposing and ma-. How very unfortunate she is so stout, ght Mary. What quantities of material it require for her gowns. The Queen was ed magnificently in bright green satin liberal-tterned with huge purple roses. Upon her ndant pompadour of bright red hair her n rested jauntily, and her fat face beamed h good nature and smiles for everybody. How all the King appeared beside his consort. He s almost hidden in the great ermine cloak hich he wore, only the points of his crown appearing above his collar. His face wore an expression of deep dejection and irritation. Relieved of his ermine mantle he sank immediately into a large chair, and instantly slumbered. The Queen, however, appeared not to notice him at all, but amused herself by passing bags of sweets to everybody in the most generous fashion. Mary observed the Gopher twins seated quite apart from the rest of the audience eating tarts, and cracking ground nuts greedily.

A warning "Hush," sounded and everybody resumed their seats hastily, just as the curtain went up.

"But I've no programme," whined Tommy.

"You won't need one," explained Mrs. Spratt, kindly. "You'll know all about the play as it progresses, it's quite plain. So much better that way."

"Yes; I hate explanations," acquiesced Tommy.

Suddenly and quite unexpectedly a large man rushed across the stage brandishing a huge knife.

"Oh, I know what that is," said Tommy, eagerly. "He's going to say: 'Is this a dagger I see before me.' That's Shakespeare, you know. I've seen it. It's stupid," he whispered, unhappily.

"Oh, do be careful; don't criticize, whatever you do. You'll surely offend someone," whispered Mary Elizabeth warningly.

At this stage of the play a very fat, small boy, not unlike Tommy ran across the stage, and the large man with the knife appeared to be pursuing him.

"It ain't that Shakespeare thing after all," said Tommy, with a sigh of relief; "I guess he must be a robber."

"There's a moral for you, little boy," whispered Mrs. Spratt in Tommy's ear. "Do you ever tell tales?" she queried.

Tommy looked rather guilty and uncomfortable, and nudged Mary Elizabeth warningly as she was about to speak.

"Well," proceeded Mrs. Spratt, "the boy you see is 'Tell Tale Tit,' you remember him, perhaps."

"Oh, yes," eagerly acquiesced Mary Elizabeth, mentally repeating the well known rhyme:

"Tell Tale Tit, your tongue shall be split,
And all the dogs in town shall have a little bit."

The curtain was immediately lowered after this short act.

"Did he catch the boy?" inquired Tommy eagerly.

"Who knows, you have to guess that part," said Mrs. Spratt. "That was only a curtain raiser, you know."

Although the orchestra was playing sweetly, the greatest confusion prevailed among the audience, none appeared to listen to the music, apparently At this juncture Mary Elizabeth and Tommy were honored by an invitation to join the King and Queen in the Royal box.

"Oh, dear," said Mary Elizabeth, "I'm afraid you don't look tidy enough to appear before the Queen. Tommy your clothes are so queer."

"Who looks queer?" sneered Tommy, derisively, "just look at yourself, Miss." Mary Elizabeth glanced hastily into a mirror which they were passing and was hardly able to recognize her own reflection in the strange little girl whom she saw therein.

In the first place, she was wearing a gown which she had not seen for years, faded and old; far, far too short for her long thin legs and arms; moreover, upon her hair, which was most untidy, she found to her dismay she was wearing the cook's very best hat, a prodigious affair of black velvet profusely trimmed with large red roses, and a life size brilliant green parrot.

"Oh, oh," groaned Mary Elizabeth, tearfully, "if only Miss Digby were here she would know what to do. I'm afraid we hardly look respectable."

"Oh, come on. We can get along without Miss Digby all right. The Queen won't care, anyhow," said Tommy, reassuringly. "Besides, it's a command you know, we've got to go."

They were welcomed most kindly by the Queen, who seemed, greatly to Mary Elizabeth's relief,

"Give Me Liberty or Give Me Death."
TOMMY'S FAMILY COAT OF ARMS.

to notice nothing peculiar in their dress. The King was very unceremoniously aroused from his sleep, and soon everybody was busy eating tarts and enjoying the play, with the exception of the poor King, who was allowed no sweets. Mary Elizabeth felt truly sorry for him, as she saw an attendant pass him, instead of tarts, which everybody was eating, an "Educator," an exceedingly hard, dry, biscuit, which she particularly disliked.

"He's dieting," explained the Queen. And the poor King looked very miserable and unhappy under the enforced treatment, Mary thought.

The tragedy of "Cock Robin" was given entire. Everybody wept copiously; and Tommy actually howled. Mary Elizabeth half suspected him of trying to impose upon the sympathies of the Queen; for every time he howled she passed him a tart.

"Are there to be souvenirs to-day?" inquired Tommy anxiously.

"Certainly, my dear," replied the Queen.

"And do we get them after the play is over?" he questioned.

"Yes, you give them after the play," said the Queen. "By the way, what do you intend to give?" she inquired curiously.

It now transpired that everybody in the audience was expected to contribute a souvenir.

"Oh, Tommy, what can we possibly give?" said Mary Elizabeth in a frightened whisper.

"I dunno," said Tommy, cautiously; "I've got a June Bug in a box in my pocket, he squeaks every time you press his back. Oh, I say, couldn't you give that hat you wear? It's ugly enough to give away."

"Oh, no, no. Never, Tommy; it's the cook's very best hat, and she will be so angry," wailed Mary Elizabeth loudly, forgetting in her anxiety her surroundings.

"What! The cook's best hat! You're wearing the cook's best hat?" said the Queen severely. To the children's dismay the whole place was instantly in the greatest uproar, everybody seemed to take up the cry: "She's wearing the cook's best hat. Put her out. Put her out. Let us at her."

"Let's make a bolt for the side door," said Tommy. "Now, watch your chance. This way," he whispered hurriedly seizing her hand. And bolt they did; upsetting the King, camp stools, bags of tarts, the Gopher twins, and others in their mad flight.

Mary was frightened at the pursuing mob, but bethought herself and put her hand to her head to assure herself of the safety of the cook's hat; to her dismay it was gone; but Tommy stood in front of her clad in an immaculate, fresh duck suit. Strangely enough he had not outgrown it, and on his left sleeve she observed a chevron embroidered in bright red.

Tommy was saying——

"Miss Digby has been looking everywhere for you. I've been sent to tell you it's time to dress."

Mary Elizabeth jumped quickly down from the large velvet chair, and hurried upstairs. But first she stole into the servants' quarters, and by standing on a chair she managed to reach the high closet shelf where she found a large green bandbox. She lifted the cover eagerly and there safely reposing in the deep box was the cook's very best hat perfectly safe, the glass eyes of the large green parrot met her own reassuringly and not a single green feather appeared to be even ruffled. Mary breathed a grateful sigh of relief, jumped hastily down from the chair, and hurried to find Miss Digby.

JOKES OF JUVENILES.

A school teacher of prominence in this city tells the following story apropros of the modern methods of instruction in the school:

Tommy Brown came home one afternoon and eagerly inquired of his mother: "Ma, what does gozinter mean?"

"What's that?" was the reply.

Tommy repeated the question, adding: "Teacher says that lots of times every day."

"How does she say it?" asked the mother, hunting for a clue.

"'Two gozinter six,' 'three gozinter nine,'" promptly answered Tommy.

The clue was found. Tommy now knows that in English "gozinter" means "goes into."

"Johnnie," said his mother, severely, "some one has taken a big piece of gingerbread out of the pantry."

Johnnie blushed guiltily.

"O Johnnie!" she exclaimed, "I didn't think it was in you!"

"Tisn't—not all of it, mother," replied Johnnie. "Part of it's in Elsie!"

AFTERNOON GOWN—BY REDFERN

IN THE PARIS FASHION DISPLAY AT THE ST. LOUIS EXPOSITION.

Pinned Paper Patterns of the above Design—Blouse, $2.00; Skirt, $2.00; Entire Costume, $3.50. Cut to Measure, each, 50 cents extra.
This model is not cut in a tissue pattern.

Gown of Pompadour taffeta. Skirt shirred in clusters and ornamented with Alençon lace. Corsage in the style of Louis XV., with embroidered flowers in the same style. Rose satin ribbon belt and vest of same color arranged in folds pointed in the centre.

THE LOVE STORY OF A MISSIONARY

WHEN it was decided to write the story of our courtship, my wife insisted that I should do the writing. "... you are a lawyer," she said, "... would, of course, know the ... important facts to put down. ... would begin at the beginning ... go right straight through, while ... ould probably start in the middle ... never arrive at either end."

I agreed with her without much persuasion on her part, for it gave me a chance to prove one of my pet theories.

If you have noticed, in almost every love story, even if it is supposedly a man's story, the sympathy of the author seems to be with the woman, and the sympathy of nine-tenths of the readers will be hers also. The man is there—just simply as a necessary evil; because, up to the present time, no way has been found to write a love story without him. But no author goes into particulars to tell how the color and fit of his trousers and coat affected both *his* and *her* emotions on a certain occasion; whether he wore his hair curly or straight at the Bachelors' ball; how he twisted his fingers foolishly and cast down his eyes; or how the blushes ran riot over his cheeks.

No, indeed. These are the items that are exclusively the property of the heroine. And I always maintained that if some fellow would have the courage to write out his own love affairs; tell what he did and said, and how he looked and felt and acted on momentous occasions, we would finally have, in reality, the story of a man's love. So I didn't demur much when my wife insisted on my doing the writing, but took the chance to vindicate my theories.

If I am to begin at the beginning and omit nothing important, I suppose I had better go back to the day when Jim Layton came into my office and insisted on my shutting up shop and going out to "The Retreat" with him for a good long vacation.

"I would like to," I said; "I haven't had a vacation for five years, but I can't go now." "See here, old fellow," Jim said, "you're just about tuckered out. You need a vacation and you need it *soon*. So just take my advice and come home with me." It finally ended in my taking his advice and imposing myself for an indefinite time on his kindness and that of his wife.

"The Retreat" was an old farm house really in the country, with neighbors sparsely scattered up and down the road, and the church and general store a mile and a half away. There were no country clubs or fancy summer cottages to spoil the real country feeling, and the Laytons were ideal host and hostess.

We had been rusticating about a week when Jim and I came in at dusk one afternoon from a fishing trip and threw ourselves, dead tired, into the porch chairs. We smoked in silence for a while and I remember I was thinking that my ideal of comfort after a long day, was dusk, a porch, a pipe, a comfortable chair, and the perfume of a red-clover field blown to me, when Jim jumped up and said, "By the Great Horn Spoon," —in capitals at least a foot high.

"What has happened?" I asked, lazily.

"What has happened!" he repeated. "Everything! Edith told me to come home early today and go to the station to meet Miss Vandermore, who was coming out on the 5.15, and I never thought of it till this minute."

"Sorry for you," I said cheerfully. "Mrs. Edith *looks* mild, but—. Shall I go in with you and lend my support during the ordeal?" "Thanks, it isn't quite so bad as that, but I wouldn't have had this happen for a world. Miss Vandermore is a missionary, and Edith's most intimate friend, and, as I've never met her, I'm sure she won't be prepossessed in my favor now." "A missionary! Deliver us!" I said, not very politely. "I'll pack my trunk to-night and in the morning quietly steal away." "What's the matter with you, Singleton? What are you talking about?" Jim asked. "Missionaries, I believe," I answered. "I haven't any love for the female species. It's all right for men, but I can't say I approve of it for women. I never yet saw a woman missionary who hadn't taken up the work through a love of sensation and excitement."

"Rather a sweeping assertion," Jim observed. "Better wait till you have seen Miss Vandermore." "I beg your pardon, Jim," I said, "I forgot I was speaking of your wife's guest." "All right, old man. It's time to change our togs. And remember," he added, stopping in the doorway, "you're not going home to-morrow." "We'll see," I answered.

Jim and his wife and I were in the hall when Miss Vandermore came down. There may be some cynics and worldly wise people who say there is no such thing as love at first sight. They don't know. They never experienced a sudden electrical tingling from their heart to their toes and then to the roots of their hair at their first sight of a certain person. I have; and I am willing to stand by my convictions.

Miss Vandermore was tall and slender, but softly round, with a sweet, firm mouth and eyes that smiled straight into your own. She wore some kind of a shimmery black gown; it must have been silk, but I couldn't tell for the life of me, how it was made. *I* wore a conventional dinner jacket.

I haven't the faintest recollection of our introduction. I remember Jim murmured some kind of an apology for forgetting to go for Miss Vandermore, which she laughingly passed by.

I remember my theories concerning women missionaries were changed in an instant, by the flutter of an eyelid. I seemed never to have thought that they were anything but lovely and good and sweet. I remember I thought Miss Vandermore's voice the sweetest music I had ever heard. In short, I must have made a complete and hopeless fool of myself, of which, thank Heaven, I was utterly unconscious, until we said goodnight, when Jim asked, maliciously, on which train I was leaving in the morning.

Miss Vandermore apparently had no interest in my departure, but Mrs. Layton protested indignantly. I explained brazenly that it was business which I at first thought would take me to the city, but which I found I could attend to here. I felt like beating Jim. It was the only gleam of sense that visited me for some time.

There seems to be no history to write of the next few days. I don't know what we did. I think we went fishing once or twice, and rode and walked and talked—but where we went and what we did has left no impression on my memory. I was with Miss Vandermore, that was all.

Jim and his wife and Miss Vandermore herself must have fully comprehended my pitiable condition, and I think Mrs. Jim must have laid bonds on her husband to prevent his guying me. For which she has forever my heartfelt gratitude.

And then one morning I waked up to a realization of Paradise and some sense of its joy.

Jim had a telegram the night before calling him away on business for at least a week. I was up early to take him to the station, and the house seemed strangely silent when I got back. No one in the kitchen, no one in the dining-room, no one on the porches. But when I reached the hall, I discovered Miss Vandermore sitting on the stairs halfway down the flight.

"What is the matter?" I asked, and started toward her. But she solemnly waved me back. "Wait," she said; "wait till I tell you the list of tribulations. First, Donald has the measles." She paused and waited, Donald is the Laytons' only child. "Well?" I said, inquiringly, "Did you ever have them?" she asked. I searched my memory, "Never," I answered. "You will probably have them, then," she said calmly, "and it is always harder for grown people. The next tribulation is that Nellie (the maid) has been called away by the death of her stepfather's great-aunt's cousin, and couldn't even wait to get breakfast. The third is, that the telephone won't work, and if *you* stay, I shall probably have to use you for errand-boy. I have been with the baby, so I didn't come near you until I had told you. And if you decide to go back to the city, Mrs. Layton and I won't blame you in the least."

"Indeed," I said. "Are measles very bad?" *"Very,"* she answered. "and unsurpassed for color." "Can you cook?" "I can." "And will you go with me in the phaeton when I do the errands?" "Perhaps," and her lids drooped softly over her eyes.

"Then," I cried, "I shall never, never, desert *Mrs.* Micawber!" She laughed, and standing up, called to Mrs. Layton, "It's all right, Edith"—then she came down stairs to me, and held out her hands. "It's very good of you, Mr. Singleton, not to desert us," she said, and turned her wonderful eyes to mine. She was so close to me, and she looked so sweet and cool in her simple morning gown, that I—held her hands as long as I dared, and a faint little color came up in her cheeks. If it had been yellow fever I would have stayed.

"Perhaps you would like some breakfast," she said, gently drawing her hand from mine, and I followed meekly to the kitchen to help her get it. Everything she did had such a grace! And that dainty little breakfast for just two, was the coziest meal I ever ate.

The baby was only "comfortably sick," so that his mother had to be with him most of the time, though she didn't have to worry—which she did, nevertheless. The step-father's great-aunt's cousin was a long time being buried, and Nellie was gone for a week. Providentially, Jim's trip was prolonged for several days.

And that time? I learned all that a man should know of domestic science. I took a post-graduate course of the sweetest teachings of my professoress. I learned how to sweep and dust, and cook and wash dishes, and actually helped to make currant jelly, which I have since learned is very tedious work.

Miss Vandermore (Lettice I called her to myself), was worn out on jelly day, and I longed to take her in my arms and comfort her. How the damp little curls would cling to her forehead when she was warm from working; how white her arms were when she rolled up her sleeves to do her baking; how dainty and sweet she was in the afternoons when we sat under the apple tree, or went driving, and how radiantly beautiful in the moonlight!

My feelings would sometimes rise up and demand expression, but when I tried poetry, only the thrill remained. Which condition helps to prove that poets are born, not made, and so are lovers.

She burned her finger one evening,

(*Continued on page 38.*)

SMART GOWNS FOR THE PROMENADE.

Pinned Paper Patterns of the above designs—Jackets, $1.50; Skirts, $1.50; Entire Costume, $2.50. Cut to measure, each 50 cents extra.

These models are not cut in tissue patterns.

Nos. 1157-58. Linen walking costume, consisting of bolero jacket and flounced skirt, with decoration of pin-tucks and lace insertion; worn over a full blouse of white Paris muslin, and completed with a deep girdle-belt of black satin.

The jacket is finished at the neck by a round collar of plain linen, and at the shoulder by epaulettes.

No. 1158. Skirt in two-flounce effect, the fullness at waist and over hips confined by pin-tucks to correspond with the jacket.

Nos. 1159-60. Suit of Parsifal colored cloth; known as the Parsifal gown. Vest of changeable taffeta and trimmings of green velvet.

An especially new and striking mode is illustrated in jacket No. 1159.

Every feature of this design, from the rolling collar and low-cut vest to the sleeves and peplum, voices the radical change in women's attire.

No. 1160. Skirt a one-piece circular model, with dart-tucks below the hips and an inverted plait at the back.

HELPFUL HINTS

AN EXCELLENT STOVE POLISH, beautiful, lustrous and wearing well, can be made by taking any common stick polish, pulverizing one-half of the stick in a tin cup or pan, adding enough vinegar and soap suds—equal parts—to make a thin paste, then adding one teaspoonful each of turpentine and syrup. Apply to the stove with a flannel cloth or brush while the stove is warm, and polish with a flannel cloth first dampened in turpentine. This will make no dust and gives a lovely gloss.

* * *

CLEAN TABLE TOPS with a little bit of slacked lime mixed with a handful of sea sand that is kept to be used for scrubbing an unpainted table top or floor. This mixture will readily remove stains and grease and leave the table fresh and white.

* * *

AN EASY way to make suds for washing dishes is to get an empty tin, such as corn or beans are canned in, and cut four or five holes in the bottom with a can opener or with the ice pick. Place the soap in the can and pour boiling water over it. When enough soap is in the dish water set the can in a saucer till needed again.

* * *

A WHITE STRAW HAT which has turned yellow may thus be whitened: Remove the trimmings, brush thoroughly, rub hard with a rag and paste made of sulphur and lemon juice. When dry brush off the sulphur. Oxalic acid mixed with water and applied with a nail brush is also efficacious.

* * *

FOR INK STAINS ON FURNITURE add six drops of nitre to a teaspoonful of water and apply it to the stain with a feather. If the stain does not yield to the first application, make it stronger and repeat.

* * *

THE SLIPPING OF RUGS on polished floors is often a source not only of annoyance, but of positive danger by causing falls. A man who sells rugs at one of the large shops in New York says that if a rug is thoroughly wet on the wrong side and put face downward till dry, it will not slip. The explanation is that the wetting moistens usefully the slightly gummy substance with which the wrong side of the rug is dressed, and which, becoming too dry, causes it to slip. Obviously this suggestion is only of value in case of rugs that have a wrong side. The others, however, do not slip readily.

* * *

CLEAN THE TYPEWRITER with gasoline. A typewriter can be easily and quickly cleaned by dipping a toothbrush in the gasoline and rubbing it over the type; it will thoroughly clean it and it will be bright as new. All parts of the machine can be cleaned in that way—the gasoline will soon evaporate. Or you can turn your typewriter on the side over something to catch the gasoline, and by pouring the latter over the typewriter two or three times it will sometimes answer, if it is not very dirty. Preference is given to the brush, however. Any sort of a brush will do.

* * *

IN HANDLING SILVER, remove your rubber gloves. This is something that should be remembered by housekeepers using rubber gloves, as silver articles handled while the hands are thus protected may be ruined. Some chemical with which the rubber is treated tarnishes silver very quickly.

* * *

FOR A LEAKY BOILER which is on the stove and full of clothes use corn meal. Push the clothes away from the side of the boiler and drop in a handful of corn meal. This will settle at the bottom of the boiler, will soon swell, filling the leak entirely, and the meal cannot harm the clothes. The effect is equally good, if your pot with a boiled dinner or ham leaks while in use.

* * *

WHEN CHOPPING candied peel rub a little butter each side of the blade. It will chop easier and not stick.

* * *

FREQUENTLY great annoyance is caused by the stoppers of cologne and smelling salts bottles becoming fixed and immovable. Allow a few drops of sewing machine oil to rest around the glass stopper for a few hours or a day. After this a very light tapping on the side of the stopper with a small stick is all that is necessary, and the stopper will loosen immediately.

* * *

TO CLEAN BRASS BED: use tepid water and good soap (without soda). Wipe dry at once and leather well afterwards; it will not hurt the brass. The thing to avoid is any polishing paste, as modern lacquer will not stand this, and, once the surface is affected, it is an everlasting business to keep the brass in good condition. If very much troubled with flies wash the brasswork over with that old-fashioned recipe, onion water, as flies detest and avoid this.

* * *

IODINE. A good way to remove an iodine stain, provided the stain has not been washed, is to apply starch mixed with water to the consistency of thick cream until it is quite purple, and wash in a solution of hyposulphite of soda, two teaspoonfuls to a cupful of water; then wash well in clear water. Starch mixed with water is a potent remedy for iodine if taken by accident in poisonous doses, as it forms iodide of starch, which is harmless. Flour will do in case starch is not at hand. Hyposulphite of soda is kept by all photographers and most druggists, and is very cheap.

* * *

WATER, boiled for drinking purposes, can be greatly improved by beating rapidly, just before using, with a Dover egg beater. The peculiar lifeless taste is removed by the rapid beating.

* * *

BEDSPREADS of linen embroidered in floral patterns and further embellished by hemstitching are well liked by many housewives and give special scope for the display of needle skill, as the pattern may be as simple or as ornate as the embroiderer elects. In a bedspread recently seen a poppy was the flower chosen for exploitation and executed in the most careful manner, making a most effective decoration. Embroidery on a bedspread of linen is always carried out in self color, and therefore some distinctive design is usually chosen.

* * *

JAVELLE WATER is not a proprietary article; it may be made at home and will be found most useful at this time of the year to remove fruit and other stains. Pour one quart of cold water over a quarter of a pound of chloride of lime. Let it settle and pour off the clear liquid, adding to it one pint of liquid soda. Keep it well corked and set away in a dark place. It will remove stains from almost any sort of white fabric.

* * *

WHEN WINE of any sort is spilled on a table-cloth or napkin, it can be prevented from staining by covering the part immediately with salt. To take out the stains made by port wine on a dress or table napery of any kind, immediately dash all over it a glass of sherry. Rub vigorously with dry, soft cloths, and no discolorations will be left.

* * *

ONE of the simplest methods recommended for cleaning windows is perhaps, the best, and is as follows: Carefully remove all dust from both sides of the glass and cleanse the woodwork. Then clean the glass with warm water and ammonia (using no soap), dry with a cotton cloth and polish with tissue paper or newspaper. Do not use a linen or woolen cloth for drying and be careful to wash the windows when the sun is not shining upon them.

* * *

NEW LINEN may be embroidered more easily by rubbing it over with fine white soap, which prevents the threads from cracking.

Pimples

Every night just before going to bed, wash the face with hot water and Glenn's Sulphur Soap and you will get rid of pimples.
This soap contains enough pure sulphur to make it a specific for skin diseases. Insist on having the genuine.

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Remember, I shall send entirely **FREE** to every person who writes me enough of my wonderful treatment to convince every sufferer that I have fully discovered the true secret for permanently reducing superfluous flesh. If you will address me to-day and tell me confidentially anything you wish my advice on my services are yours. Write for **FREE TRIAL** treatment and be convinced.

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PROMENADE COSTUME. GARDEN-PARTY GOWN. TEA GOWN.

DISPLAY OF LAFERRIÈRE GOWNS AT T

PROMENADE COSTUME.—Gown of gray cloth, ornamented with guipure, forming tablier. The waist has a little vest of green velvet embroidered in silver.

GARDEN-PARTY GOWN.—Of white linon, with incrustations of Valenciennes lace. Made over rose-colored silk. Corsage in pointed effect, leaving the shoulders bare. A deep bertha of embroidered linon. Girdle of Liberty silk, with sash ends at

TEA GOWN.—Of white and tulle, with incrustation

TEA GOWN. EVENING CLOAK. TEA GOWN.

GOWNS AT THE ST. LOUIS EXPOSITION.

linon. Girdle of rose-colored with sash ends at the back.
—Of white mousseline de soie h incrustations of cream lace.

EVENING CLOAK.—Developed of imitation Alençon lace in white, ornamented with white Guipure and Irish crochet lace and a large design of gold embroidery. A double row of fur tails is arranged down the front.

TEA GOWN.—Of pink Messaline silk, cut slightly décolleté. An overdress of tulle embroidered in silver and gold *paillettes* is cut in Louis XV. style.

TWO DELIGHTFUL SHIRT-WAIST SUITS.

Pinned Paper Patterns of the above designs—Waists, $1.50; Skirts, $1.50; Entire Costume, Cut to measure, each 50 cents extra.

These models are not cut in tissue patterns.

Nos. 1165-66. Ladies' shirt-waist suit of black and white checked linen taffeta and Irish lace insertion.

The blouse is a simple shirt-waist having tucked fronts and a simulated box plait in the centre back. The full sleeve is finished with a novel cuff at the wrist, the fulness at the top being laid in tucks which extend over the shoulder in epaulette effect.

The skirt is developed with a full-length panel front-gore. The sides and back are in one piece, with a hem and three two-inch tucks. Unstitched plaits confine the fulness at the waist, and the suit is completed with a crushed girdle belt of crimson silk.

Nos. 1167-68. Natural-colored pongee shirt-waist frock trimmed with Venise lace, and girdle of olive-green Liberty satin.

An entirely new mode in sleeves is given in this attractive design; rows of shirring confine the fulness at the shoulder, extending over the sleeve and at the elbow.

Advanced fashions for early fall are illustrated as in this design, with radical changes in the sleeves; and while the shoulders still give the broad effect, the drooping sleeves are fast disappearing.

No. 1168 is a circular gathered skirt, lengthened by a straight gathered flounce, edged at top and bottom by puffings of self material.

TALKS TO OUR GIRLS

By Miriam Manning.

Questions of interest to girls will be gladly answered on this page, but inquirers should give name and address, though not for publication.

Communications requiring an immediate answer should be accompanied by a stamped, addressed envelope.

THERE are so many ways in which a girl may make herself useful, not only during her vacation, but at almost any time, if she will only accept the occasions when they present themselves. Little duties self imposed and graciously executed prove more to the observant guest or friend than volumes of talk upon the character and disposition of the daughter of the household. The art of preparing cool, refreshing drinks is one that any young woman may be proud to acquire.

On a hot afternoon, or upon returning from a game of tennis, golf, or even a drive, the blender of pleasant, non-intoxicating drinks is sure to be in high favor.

Now that carbonated waters are to be had almost everywhere, it is perhaps easiest to compound these drinks from fruit syrups prepared in their season for this purpose. A tablespoonful each of a fruit syrup with or without a thick cream, the glass filled up from a siphon of iced soda-water, produces an always welcome drink.

The syrup may be prepared beforehand from fresh fruit and bottled so that it may be ready when wanted. A fine raspberry vinegar is as follows:

Put ripe raspberries in a large bowl, pour over them half a gallon of cider vinegar, and let stand over night. Strain; and to one pint of juice add one pint of sugar. Boil ten minutes and bottle.

A general rule to follow is to make the syrups by dissolving powdered loaf sugar in fruit juice, the proportion of two and a half pounds of the sugar to a pint of juice being right. Do not use tin vessels in the preparation of the syrup. Put sugar and juice together and, setting the dish in a pan of boiling water, stir with a wooden spoon till the sugar is dissolved. Remember that too much sugar makes the syrup crystallize; too little permits it to ferment. The juice needs only to be impregnated with enough sugar to preserve it and retain it in a liquid state.

Sparkling lemonade is made by rolling and slicing half a dozen lemons. Put these in a large pitcher, pour over them a gallon of water, sweeten, and drop in a lump of ice. Allow this to remain for a while. Pour in glasses and stir in each one-quarter of a teaspoonful of soda.

Many people consider that lemonade is best when a syrup of the lemon juice and sugar is first made. You may also add fresh fruit of some favored flavor cut into dice. As a further improvement maraschino cherries with their syrup may be added; these can always be purchased by the bottle.

A delicious orgeat is compounded by making a syrup of one pound of sugar to one pint of water. Let this cool. To every pint of syrup put one gill of rosewater and two tablespoonfuls of extract of almonds.

There has been a decided revival of interest in lawn tennis this spring and summer, despite the fact that golf does not seem to decrease in popularity. It has been claimed by a conservative element that tennis is not so apt as golf to expose girls to the charge of masculinity, and they will doubtless be glad of the restoration of their favorite sport. With the popularity of the short skirt and the decidedly trim appearance of the young woman in her crisp shirt-waist, the prevailing mode of dress does much to encourage outdoor sports for girls.

So-called washable gloves often prove unsatisfactory because the process is not rightly managed. The gloves should be washed in cold water always, never in warm, and should be stretched on the hands. Many women put the gloves on, and wash as though they were simply washing their hands. Use castile or some good white soap. In France even black washable gloves are to be had, and these, too, do not belie the name. At least one make of these black gloves is on sale in the New York shops.

For use in cleaning white or delicate shades of kid gloves, glove-forms are to be had at the department stores, and are much better than the hand to stretch the glove upon. If gasoline is used for the cleansing fluid, it should be diluted in the proportion of a cup of gasoline to two quarts of water. Success with either this or naphtha needs that the ring or other trace left by the fluid should be carefully rubbed away with a clean cloth, otherwise a fresh stain replaces the original one. It seems almost superfluous, but I cannot pass without cautioning my girls to bear in mind that these explosive fluids need the greatest care in handling. Use them in the daytime, and never in a sharply cold room. Rubbing silk against silk on a cold day produces a spark that would easily explode these highly inflammable fluids.

Wedding chests for the bridal and engagement gifts have long been considered necessary, and to these were added a chest for wedding lingerie. Now a box or chest for the wedding gown is esteemed requisite. One recently on exhibition was of wood finished in white enamel. It was lined with white silk holding layers of perfumed sheet wadding, the tufting being far apart, and in the form of true-lovers' knots tied with narrow white ribbon. The outside had the bride's initials in silver, and there was a silver lock and clamps. A clever girl friend could embroider the silk lining to her fancy, and work the bride's monogram in the left-hand corner of the lining of the lid. Instead of the silver lock and clamps, there may be straps of white leather substituted.

A convenient belonging in a girl's room is a little ironing-board for use in the frequent pressings to which her toilette accessories are subject. It should be neatly covered, and to be kept clean for service may be slipped into a cretonne bag, easily made to fit its oblong and slightly pointed shape.

The infinite variety in stock-collars, especially those which are embroidered by hand, are so expensive as to preclude the possibility of most girls having many unless they make them themselves. Those of linen embroidered in *Broiderie Anglaise* are easily made and are most serviceable, as they launder beautifully. These are made of both heavy and fine linen with the open-work or holes simply executed in an over and over stitch. The top and bottom edge of the collars are finished with scallops which are worked with the satin stitch with a buttonhole edge. The linen may now be purchased stamped, so that a girl will have no trouble with the shaping, she must simply carry out the design in embroidery.

Many girls have a window in their room which they might desire to improve or to use as a screen for shutting out an undesirable view. It is said that a beautiful effect of frosted glass may be produced by applying, on a common pane, a paste made of a handful of Epsom salts mixed with a pint of stale ale. The application lasts for some time, and may be useful as a protective screen. It has this in its favor, that when one tires of it, the frosting may be readily removed.

SUPERFLUOUS HAIR
PERMANENTLY REMOVED

By my Scientific Treatment Especially Prepared for Each Individual Case.

I SUFFERED FOR YEARS with a humiliating growth of hair on my face, and tried many remedies without success; but I ultimately discovered the TRUE SECRET for the permanent removal of hair, and for more than seven years have been applying my treatment to others, thereby rendering happiness to, and gaining thanks of, thousands of ladies.

I assert and WILL PROVE TO YOU, that my treatment will destroy the follicle and otherwise PERMANENTLY REMOVE THE HAIR FOREVER. No trace is left on the skin after using, and the treatment can be applied privately by yourself in your own chamber.

IF YOU ARE TROUBLED, WRITE TO ME for further information, and I will convince you of all I claim. I will give prompt, personal and strictly confidential attention to your letter. Being a woman, I know of the delicacy of such a matter as this and act accordingly. Address

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Neat, durable and compact. All sizes at all stores or by mail. Black or white. 2 doz. Eyes 5c.—with Spring Hooks 10c. Sold only in envelopes. Look for the Trade Mark.

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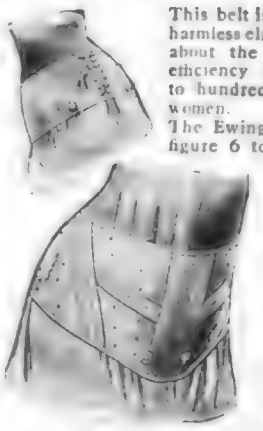
THE EWING HIP AND ABDOMINAL REDUCER



This belt is a permanent and perfectly harmless eliminator of superfluous tissue about the Hips and Abdomen, its efficiency having been demonstrated to hundreds of intelligent men and women.

The Ewing belt positively reduces the figure 6 to 14 inches, without inconvenience. May be worn all or part of the time, as required. Beautifully made of thin, light material, lined with medicated rubber, simple in construction, easily adjusted and perfectly sanitary, no steels, straps or buckles.

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For ladies and gentlemen. Silk like, very durable, delightful to wear. Plain and open work, black, white, gray, brown, blue, red and pink

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Furnished in black, blue, red, pink, green, heliotrope.

Our New "Taffyta" Underskirts

Made in black only, of Silk-E material, with Taffeta silk flounces.

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These skirts have immediately found much favor.

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Goods sent C. O. D., with privilege of examination, if $1.00 deposit accompanies the order.

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PROMENADE COSTUME—BY DOUCET

IN THE PARIS FASHION DISPLAY AT THE ST. LOUIS EXPOSITION.

Pinned Paper Patterns of above Design—Waist, $2.00; Skirt, $2.00; Entire Costume, $3.50. Cut to measure, each, 50 cents extra.
This model is not cut in a tissue pattern.

Costume of cerise voile, with the waist embroidered in gold-colored cotton. Collar of appliqué lace. Sleeve frills of plaited mousseline de soie. Girdle of ribbon.

The Home Dressmaker

Conducted by MLLE. PRATIQUE.

NOW is the time when many mothers are busy preparing Fall and Winter clothes for chool girl—so with this fact in , the coupon pattern this month especially appropriate and helpful. The pattern consists of a plaited t, semi-fitted, with a round collar, piece sleeve and a flare cuff and five-gored plaited skirt. For reproduction, cheviot, serge, lightweight covert cloth or any of the novelty suitings now so much in vogue would be an excellent choice.

MISSES' SUIT
COUPON PATTERN
(Sizes 14, 16 and 18 years.)
Price, 25 cents.

A contrasting color of silk, velvet or cloth for the collar, cuffs and belt will give the desired "chic" appearance to the suit and a fancy braid or machine stitching, whichever is preferred, adds the smart tailor finish to the completed garment. To reproduce the suit as illustrated for a miss of 16 years 7½ yards of material 44 inches wide and 1 yard of 21 inch velvet with 2½ yards of fancy braid was used, 4½ yards of 36 inch lining silk, 1 yard of light-weight crinoline and ½ yard of tailor's canvas, buttons, silk cord and machine silk are also necessary.

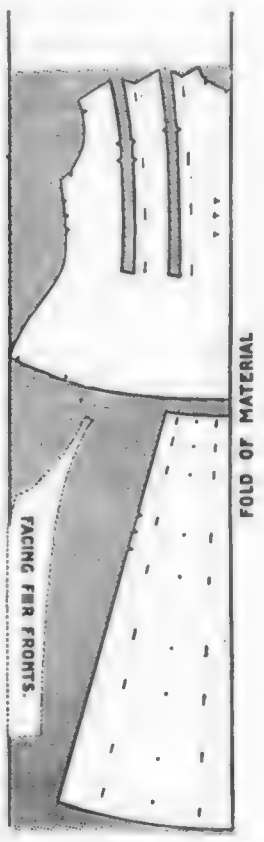
TO CUT THE PATTERN.

Half the pattern is given in 10 pieces,—namely, Front, Back, Collar, Sleeve, Cuff and Two Sections of Belt for the Jacket; and Front, Side and Back Gores for the Skirt.

Lay the front gore of skirt and the back of coat with the edges marked by triple TTT perforations on a lengthwise fold as shown in illustration I. This illustration also shows how the facing for front, which is cut to line of small "o" perforations, may be secured. Arrange the remaining pieces of the coat and skirt with the lines of large "O" perforations on a straight thread of material, the collar to cut on a bias fold as shown by dotted lines, fitting the pieces in as shown in illustration II. Cut the lining for the coat by laying in the plaits in front and back and then cutting like the pattern, allowing one-half inch extra in back for the fold necessary in all lining-backs of jackets and coats. Interline the fronts of jacket to line of small "o" perforations, and lower edge of skirt about three inches with a light weight crinoline, the collar, belt-sections and cuffs with tailors' canvas and cut a silk facing also for these last-named pieces.

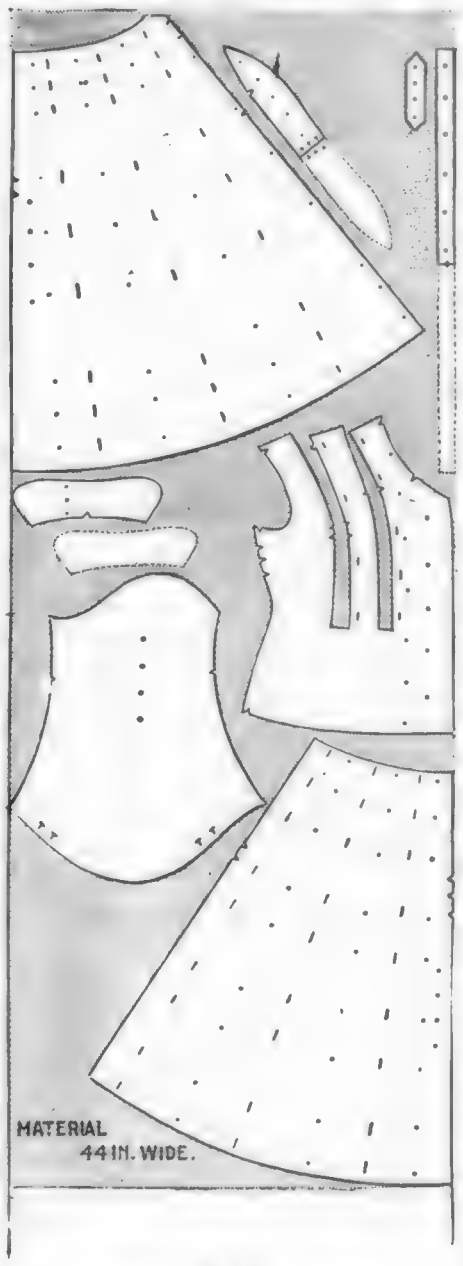
TO MAKE THE COAT.

Close the seams in the front and back of coat according to notches; take up the plaits on lines of slot perforations and stitch each plait to position one-half inch from the edge, stitching first plait in front full length and the remaining plaits in front and back to the waist-line as illustrated. Close the under-arm and shoulder seams of coat, press thoroughly, opening all seams; interline the fronts with crinoline and join



ILL. 1
Pieces laid on fold of material.

the finished collar to the neck as notched. Then baste in the silk lining. Arrange the belt sections as illustrated, and adjust at waist, slip-



ILL. 2
Pieces laid on straight of material.

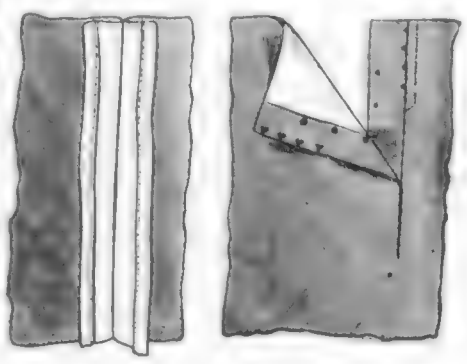
ping the ends under the fronts, through a small opening beneath the first plaits. Close the seams of sleeve and lining-sleeve separately as notched, gather the lower edge between double TT perforations and arrange sleeve over lining, seams and edges even. Join the finished cuff to lower edge of sleeve with notch in cuff at seam of sleeve, slip-stitching the lining over the seam. Join the sleeve to armhole, meeting the seam at notch in front and regulating the fullness in sleeve by meeting T on O perforations. Slip-stitch the lining over all seams and free edges. Sew on the buttons and silk cord loops and the coat is completed.

TO MAKE THE SKIRT.

Close the seams of the skirt as notched, terminating the center-back seam at single notch for the opening. Press open all seams and cover the edges with silk tape as shown in illustration III. Next make the placket opening by facing the left side with material and finishing the right side with an extension lap, then sew on the patent fasteners and hooks and work silk loops as shown in illustration. Form plaits in the skirt by taking up material on lines of slot perforations; meet these folded edges to lines of small "o" perforations and baste one inch from the edge. Fit the skirt, regulating any extra fullness at waist or over the hips by lapping over the plaits and turn up the lower edge of the skirt to the desired length. Stitch the plaits on lines of bastings to flounce depth as shown. Baste in the crinoline and facing at lower edge of skirt and finish with rows of machine stitching. Complete upper edge with a belt of required size and give the entire skirt a thorough pressing—removing all basting threads beforehand.

Half the secret of a successfully tailored garment lies in the pressing and the home dressmaker who recognizes this fact will give considerable attention to this last detail. Never press the outside surface of a garment without first covering the material with a dampened cloth, to lay the iron on the material will make it shiny and perhaps discolor it. If shrinking of any parts of a garment is deemed necessary, dampen these parts well with cold water, cover with a cloth and press with a hot iron, repeating the process until the part has been shaped as desired.

Should the material be heavy and the garment rather complicated it is a wise plan to send it to a professional tailor for the final pressing. The regular tailor irons and extra strength of the man, combined with his daily experience with tailored garments, gives a finish to the completed garment not usually attained by the home dressmaker.



ILL. 3
Correct method of finishing seams and placket.

SPECIAL PATTERN COUPON
FOR AUGUST
MISSES' SUIT.
Consisting of plaited coat and five gored plaited skirt.
(Sizes 14, 16 and 18 years.)
To be accompanied by 25 cents in stamps or coin.

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CITY.....

TAFFETA GOWNS FOR STREET AND CARRIAGE.

Pinned Paper Patterns of above Designs—Jacket or Waist, $1.50; Skirts, $1.50; Entire Costume, $2.50

Cut to measure, each 50 cents extra. These models are not cut in tissue patterns.

Nos. 1161-62. Novel jacket suit of brown and white check taffeta; low cut, double breasted vest and cuffs of white cloth, rolling collar, revers and flare cuffs of scarlet velvet. The sleeve allows for an attractive cuff to an under-blouse of heavy lace. 1162.—Gored skirt laid in tucks, stitched to flounce depth giving a box-plaited effect. Ornamented at the hem with wide fold of scarlet velvet.

Nos. 1163-64. Carriage gown of black taffeta, with a charming decoration of lace; blouse front of lace ruffling, with cut steel buttons. Tiny bias folds of olive green velvet complete the trimming. No. 1164.—Shirred skirt, with flounce applied with a beading of shirred taffeta and edged at the hem with puffing of self material.

The House Wife

JELLIES.

NOW that the fresh fruit is plentiful, the wise housewife spares no trouble in making jellies and preserves, so that she may have a bountiful supply for the long Winter months.

* * *

APPLE JELLY.

Apple jelly is a favorite with many, particularly crab-apple jelly; but there are few who know that a most delicious jelly can be made from the ordinary solid red apples, which quite equals the crab-apple variety. In fact, it can hardly be distinguished from the latter. Proceed as follows:

Wash the apples and remove the stems. Cut in quarters or eighths, allowing the skins and seeds to remain, and put all in the preserving kettle; add enough water to cover; allow this to boil until almost a pulp. Remove from the stove; fill a cheesecloth bag by cupfuls, tie, hang up and allow to drip into a large bowl all night. In the morning boil the liquor or juice about twenty minutes, then add the granulated sugar, which has been previously placed in the oven, allowing one pound of sugar to one pint of juice. Boil all only one or two minutes.

By heating the sugar on a platter in the oven the sugar requires very little boiling in the fruit juice; but the sugar must be watched that it does not scorch or burn. Stir the juice often and skim off the froth. Add the sugar gradually, stirring all the time, and when the jelly starts to boil let it boil one or two minutes.

* * *

THICK APPLE JELLY.

To every pound of apple pulp allow three-fourths of a pound of sugar and one-half teaspoonful of minced lemon peel. Peel, core, and boil the apples with only sufficient water to prevent them from burning; beat them to a pulp. To every pound of pulp allow the above proportions of sugar in lumps. Put the lumps into a saucepan with water and boil until the syrup is thick and can be well skimmed, then add this syrup to the apple pulp with the minced lemon peel and stir it over a quick fire for about twenty minutes, or until the apples cease to stick to the bottom of the pan. The jelly is then done and may be poured into molds which have been previously dipped in water, when it will turn out nicely for dessert or a side dish. For the latter a little custard should be poured around, and it may be garnished with strips of citron or stuck with blanched almonds. It takes from one-half an hour to three-quarters of an hour to reduce the apples to a pulp, and twenty minutes to boil after the sugar is added. One pound and a half of apples are sufficient for a small mold.

* * *

CRAB APPLE JELLY.

Wash the apples, cut them in quarters, remove all imperfections and the blossom end. Put them in a kettle, adding cold water until it can be seen around the fruit. Simmer until the apples are pulpy, stirring frequently. Drain through a bag of mosquito net, without squeezing. Strain the juice as for currant jelly, adding a little water, if the juice seems very thick. Measure and allow three-quarters of a pound of sugar, if a tart jelly is wanted, or one pound for sweet jelly, to each pint of juice, then boil the juice for five minutes, add sugar and boil the jelly one minute and pour into glasses. A stick of cinnamon or a slice of lemon may be plunged into each glass, as the jelly hardens, giving a decided flavor to apple jelly, which is a trifle insipid. Follow this rule for peaches and quinces.

* * *

CURRANT JELLY.

The currants are usually dirty, although they may not appear so, and should be washed before cooking, this for all small fruit. Place the currants in a large sieve and shake it gently in a panful of cold water, draining each sieveful, then stem them into a kettle. Some time is needed to stem a quantity of currants, but this lost time is regained because the fruit drains easier through the bags. Mash the currants over the fire until they are well crushed and hot, but do not boil them. When the currants are heated, remove the kettle from the stove. Have the mosquito-net bags ready and pour the pulp into them by cupfuls, resting the bags in large bowls. Hang the bags up to drain. When the juice has ceased dripping, take the bags (they will still be hot) into another bowl or the kettle, and squeeze the pulp by handfuls through cheesecloth, rinsing the cloth between each squeezing. This is the hardest part of the process, for the hot juice is uncomfortable for the hands. This squeezed juice will be thicker than the dripped juice and must be strained once or twice through cheesecloth before mixing with the first. When the pulp is all squeezed and strained, put this juice with the first juice and strain it all through cheesecloth, then wet and wring a flannel bag and strain the juice through it three times, heating it, if it is too thick to handle easily. The result will be perfectly clear juice which will repay one for the time spent in straining it.

The currants may be washed and heated in the afternoon and allowed to drain all night, as suggested for apple jelly.

Drop a teaspoonful of jelly into a saucer and set it on the ice. If the jelly thickens with this test, it is done. If it does not, boil it a minute more and test again. Skim carefully and set the kettle back from the fire, where it will keep hot. Sometimes on a damp or rainy day, jelly will need a few moments' longer boiling than on a clear day, as the atmosphere is heavy and retards evaporation.. Choose a dry, clear day for jelly-making if possible.

A delicious flavor may be given to currant jelly by using red raspberries in the proportion of one pint of raspberry juice to two pints of currant juice.

* * *

PLUM JELLY.

Plum jelly is made by boiling the washed plums in water nearly covering them, till the plums are reduced to pulp. Drain through cheesecloth, then strain this juice three times through flannel. Boil the juice from fifteen to twenty minutes, then measure it and allow one pound of sugar to one pint of juice. Let the juice boil again, add the sugar and boil about fifteen minutes, trying a spoonful in a saucer to see if it will harden. If the jelly refuses to stiffen, add strained apple juice and boil longer.

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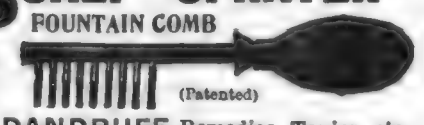
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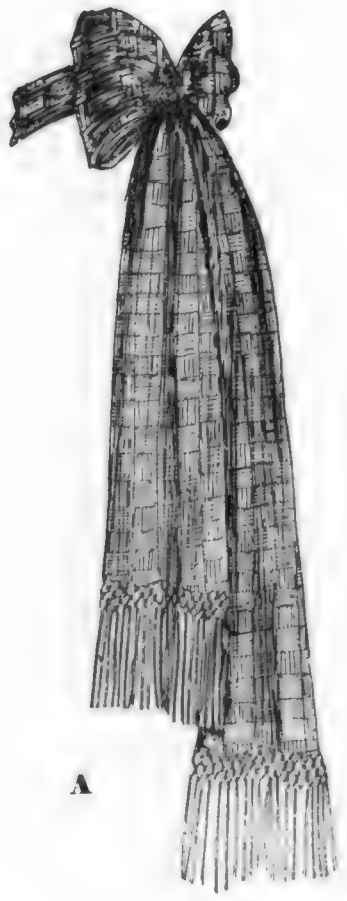
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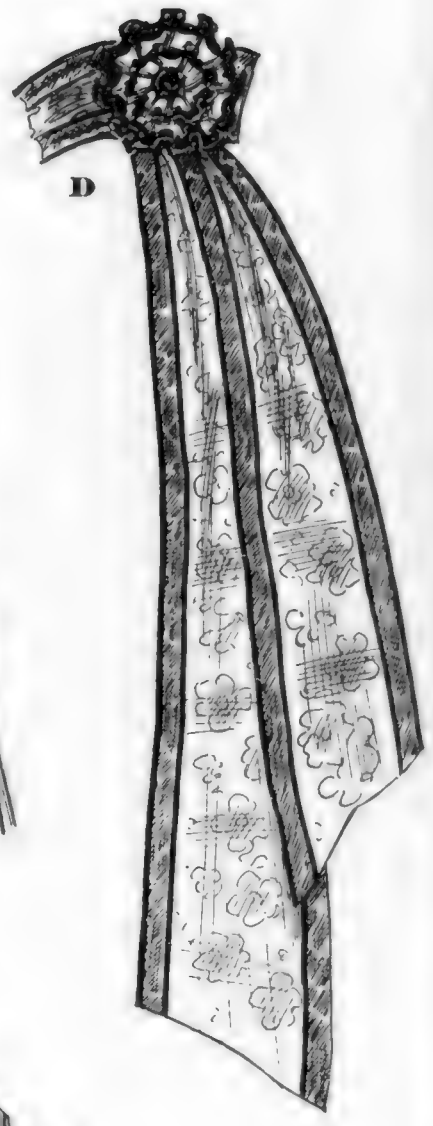
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SASHES AND THEIR VOGUE

Pinned Patterns for each separate model, 50 cents. These models are not cut in tissue patterns.

IT is surprising to note the almost universal adoption of sashes for wear with summer gowns; but when one stops to consider, it is not to be wondered at for they certainly enhance the beauty of a gown greatly. The simplest possible white frock is given an undisputably smart and fashionable air when a sash has been added as embellishment and this season the choice is left to the wearer. There are no hard and fixed lines either as either entirely in one color with alternate to the selection of ribbon or silk, or to the manner in which it is to be tied or bowed.

The broad ribbon sashes claim, perhaps, first place, and these are shown in an infinite variety of design. The Pompadour ribbons either entirely Pompadour or with a plain or figured border on both edges. This style is shown at D—— with the ribbon formed into a large rosette at the back. The girdle is quite deep and the same depth all around.

A—Shows a sash in blocks; the latter being blocks of silk and satin or blocked in two or several colors. The fringed ends are a revival of a long favored finish. To accord with this style simply two large loops are formed at the waist.

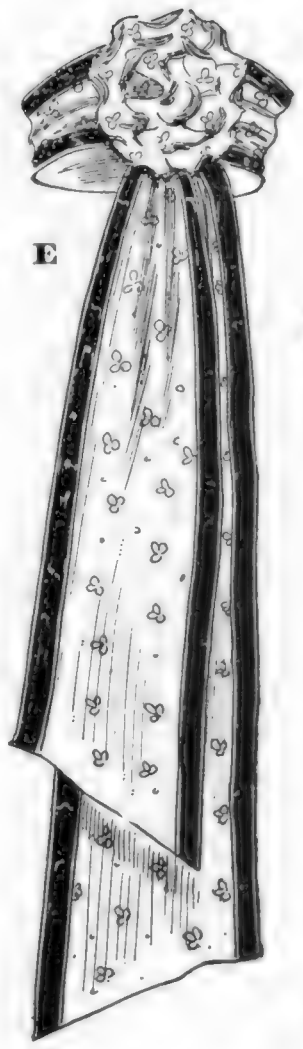
B—Is a deep shirred girdle, pointed in front. It is made of turquoise blue taffeta with half length ends cut on the bias and knotted in the centre. The ends are cut slanting and the hems are hemstitched. A large buckle with the silk forming frills at both sides forms a dainty finish.

C—Pictures a Roman sash with fringed ends. This is a revival of the 1860 fashions which are being advocated at present. The sash is drawn tightly around a narrow belt and tied with only one loop and a knot.

E—Represents a sash of Dresden ribbon having a dark satin border. The girdle is higher at the back than at the front and is finished with a large *chou* of the ribbon entirely concealing the contrasting edge.

F—Is a girdle of soft Liberty satin ribbon having ends which reach to the bottom of the skirt. These ends are ornamented with knotted loops, five in the present instance; but the number may be varied to suit the fancy of the wearer. A deep, soft, crushed girdle is finished at the back, closing with flat tailor bows of the same ribbon.

No. 1188. Ladies' Shirt-Waist Suit. Plain shirt-waist and five gored skirt. Cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Price, 25 cents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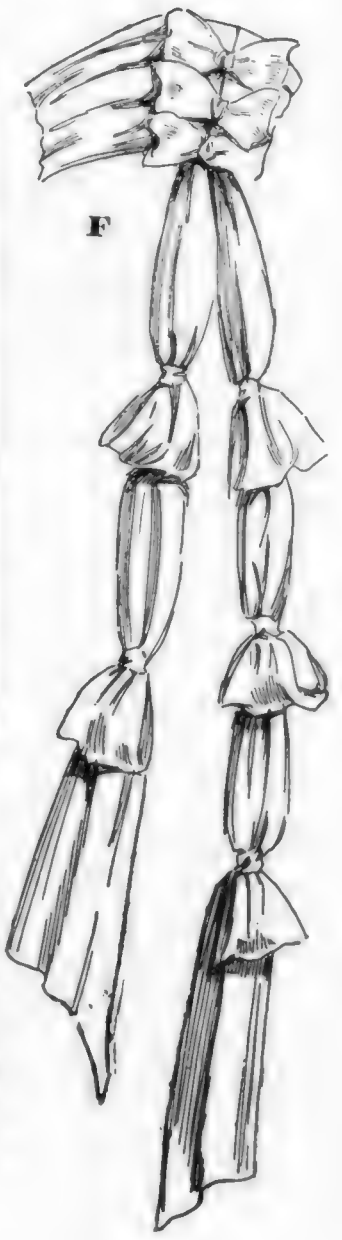
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No. 1188.—The Shirt-Waist Suit illustrated may be interpreted in checked or plain taffeta, linen, or sheer material, such as dimity. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure, and requires 8 yards of material 36 inches wide.

IN MOTHERLAND

THE BABY—HIS FOOD AND CLOTHING

THE average child of delicately nurtured parents is susceptible to numerous small physical troubles, which are liable to assume a more serious aspect in after life. If, however, due regard is paid to food and the preservation of health from a common-sense point of view, they can be effectually prevented.

It is one of the privileges of a healthy baby to cry for what he wants, but when the cry is frequent, or more or less continuous, it may be taken for granted that his distress is the result of discomfort—in all probability caused by unsuitable food.

The importance of providing a child with a diet which is in every respect suited to his individual requirements cannot be over-estimated, and particularly at the outset of his life; for prolonged mismanagement in this direction is frequently the cause of an impaired digestion in later life and constitutional bad temper.

However good a nurse may be, it is well to ascertain that the feeding bottles are not only thoroughly cleansed, but, when not in use, are kept in a basin of cold water to which a pinch of powdered borax has been added.

The boat-shaped feeding-bottle is far more hygienic than any other kind; first, because it insures the child being fed in a position which is favorable to digestion; and, secondly, because it can easily be seen whether the correct quantity of nourishment is taken and at the right temperature. When a child is placed in his cot with a bottle fitted with a tube he frequently drops off to sleep before his meal is finished, and probably wakes up to take the remainder when it is cold.

Another advantage which belongs to the boat-shaped bottle is that it is very easily cleaned, owing to there being no tubing or cap to harbor the remains of a meal. A few drops of sour food are sufficient to act as poison to the delicate stomach of an infant.

A "sterilizer" should be included in the equipment of a well-regulated nursery, and the nurse should see that no milk which has not been properly sterilized is partaken of by her little charges. The above process, besides destroying any poisonous germs, renders the milk more digestible.

No child can really thrive without an abundance of fresh air and sunshine. The rooms inhabited by children should get the morning sun, if possible, and there should be some systematic arrangement by which they are kept supplied with pure air during the day and night. Gas should never be used in nurseries, as it vitiates the air more quickly and completely than any other means of artificial light.

The temperature of the rooms should be regulated by a thermometer, and it should not be allowed to exceed 68 degrees, and should never go below 55 degrees. Of equal importance is the temperature of the child's bath, which should always be definitely ascertained by a reliable and, of course, specially constructed thermometer. A baby of two or three months old should have a bath registering from 95 degrees to 98 degrees, and during the summer months, provided he is strong, it may be reduced gradually to 92 degrees.

It is not possible for a child to be good-tempered or well if he is so insufficiently clothed as to feel cold. To obtain the greatest benefit from the clothing, it should be equally distributed over the whole of the little body, especially including the extremities. It is essential to health that the under-garments are of pure wool, of varying texture, suitable to the season of the year; they should not, however, fit very closely, and any garment (including socks or stockings) which has shrunk should at once be discarded, not only on account of the discomfort it must necessarily cause, but because the thickened and contracted fabric has been deprived of its indispensable qualities.

There is nothing more soft and beautiful, more exquisite in the delicacy of its coloring and velvety texture, than the skin of a child. It has not yet had to withstand the Summer's heat, the Winter's cold, the thousand vicissitudes of life. The rough handling of wind and weather, the still ruder assaults of various methods that civilization prescribes for the toilet have not hardened and tanned it. In meeting these varying conditions of the nursery and the outside world the skin resents its treatment, and exhibits it in the varying states of inflammations and eruptions. The peculiarities of the skin disorders of early life are not found so much in the variety as in the frequency. Skin troubles are much more prevalent in children than in grown people; first, because the skin of the child is so much more delicate; and secondly, on account of the conditions which surround the child. To begin with, the child may be born with an inheritance of skin troubles. Again, its face may be disfigured with birthmarks.

The skin of the infant, which is the most delicate, shows soon after birth the greatest redness and irritability. It often breaks out in blebs and blotches. The heat causes the appearance of little papules—"prickly heat," as it is called, generally due to too much clothing. It is a singular fact, which it would be well to remember, that perspiration is seldom seen before the fourth month and then only on the forehead. In healthy infants it is not visible on the body before the child is a year old. Prickly heat is due to the stoppage of the sweat glands. It is relieved by baths with soda or alcohol, after which the parts should be freely powdered. The folds of the body can be powdered with boric acid and starch, or, if that does not yield good results, a simple ointment may be used—white vaseline and bismuth, one part of the latter to three of the former, is as good as any.

It is such a mistake to let a child try to walk too soon, especially when the legs are inclined to bend. Instead of encouraging it to stand or walk, the mother should take every precaution and insist upon the child being watched so that he will not remain on his feet for even a few minutes. There is nothing quite so disfiguring as "bandy legs."

Another important point is to let it have its food at regular hours, not to give it the bottle every time that it cries. It should never be up later than seven o'clock, and it should always have a warm bath before going to bed. Coal Tar Soap is an antiseptic. As a safeguard against disease a good antiseptic soap should be used. Make a lather of the soap in the water and then wash the little one in the soapy lather. Do not let it sleep in a tight flannel vest; all night garments should be very warm, but, at the same time, quite loose; the child will require nothing else but a loose flannel nightgown.

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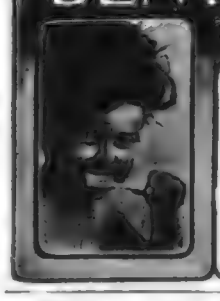

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SOME NEW AND IRRESISTIBLE STOCK-COLLARS

These designs are furnished in pinned patterns, 50 cents each. Not cut in tissue patterns.

P—Brown linen stock of two shades. Fancy stitches form a finish for the edges of the foundation. Embroidered medallions, stitching and pearl buttons decorate the applied band.

Q—Butterfly bow, rendered in crisp lace or lawn, with lace or embroidered appliqué.

R—Scarf stock. Foundation of soft silk with fagoting and beads. Scarf of crêpe de Chine. Ends finished with accordion plaited Valenciennes. Narrow chiffon ruching.

S—Catherine De Medici stock. Folds of chiffon held by French knots. Appliqué of lace and embroidered medallions. Heavy ruche and fall of accordion plaited chiffon with lace motif.

T—Taffeta stock. Lace edge, appliqué, fagoting and French knots. Mousseline de soie, shirred; accordion plaited, finished with two rows of fine lace.

U—Black all-over lace collar. Bands of velvet or satin studded with steel beads. The two long ends are fastened to the stock with three fancy buttons.

V—Renaissance collar attached to hemstitched linen band.

W—Fancy stock of all-over white lace. Bias folds of taffeta. French knots. White silk cord with tassels. Accordion plaited chiffon with lace edge cascade.

X—Hand-embroidered linen collar and cuff. Heavy white linen. Embroidery in Delft blue silk.

FOUR CHARMING FROCKS FOR LITTLE GIRLS

Simplicity is always the best note to follow in the dressing of children. For morning wear there is nothing prettier than the simple Bishop dress No. 1185. This developed in gingham, chambray or any of the bright colored calicoes, makes a very desirable play dress and washes and irons with very little trouble.

For an afternoon dress No. 1110 is more appropriate. Self ruffles edged with tiny Valenciennes lace, together with tucks and ribbon bows all add to the simple decorative features.

A really handsome frock, suitable for party wear, is No. 1111. This is of Swiss or Hamburg edging, having the pointed edge inverted to form the blouse. The sleeves are made to correspond and ribbon is run through the spaces.

No. 1190 makes a serviceable wool dress.

No. 1185. Child's Bishop Dress. Cut in sizes ½, 1, 2 and 4 years. Price, 15 cents.

No. 1110. Girl's Dress. Dutch neck and puff sleeves. Cut in sizes 4, 6, 8 and 10 years. Price, 15 cents.

No. 1111. Child's Dress with straight, gathered skirt. Cut in sizes 2, 4, 6 and 8 years. Price, 15 cents.

No. 1190. Girl's Blouse Dress. Plaited sk sewed to an underwaist. Cut in sizes 6, 8, 10, 12 a 14 years. Price, 15 cents

"THE WORKTABLE."

RENAISSANCE LACE

THE illustrations of the modern braid lace designs here shown are new, handsome and novel, and we think that a great many of our readers will be interested in the making of these for the reason that lace is very fashionable at present; and judging from all indications it has come to stay. Lace-making is not a passing fad as a great many women thought it might be.

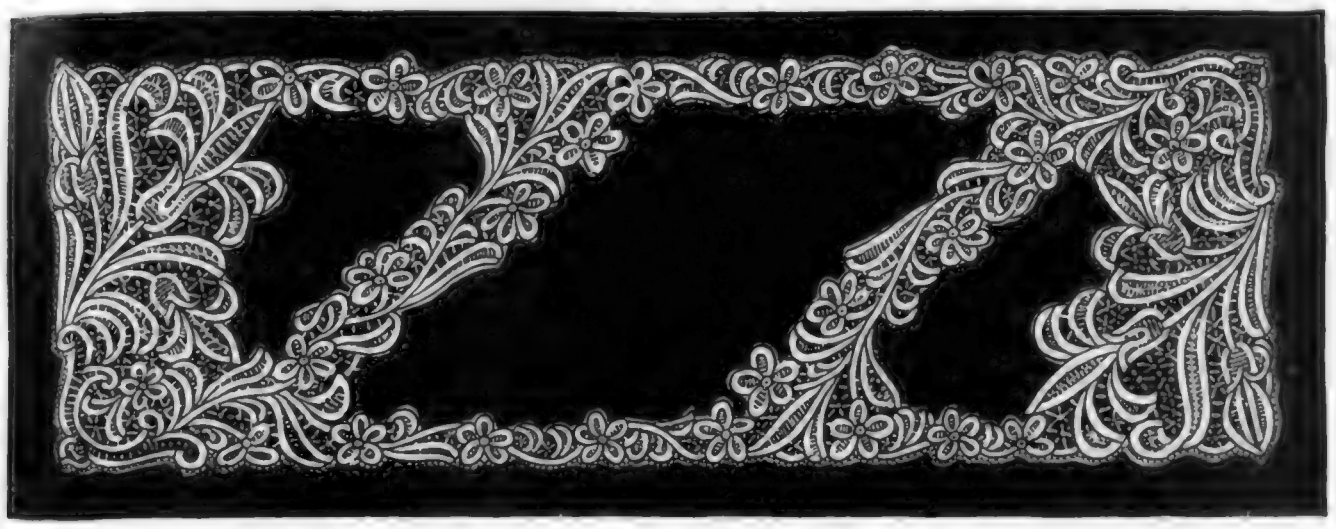
There is nothing that will freshen up a waist or a skirt so well as some simple little piece of good lace, and a well made collar gives the finishing touch to an unpretentious costume, whether it be for a street frock or an evening gown. Regarding lace for the decoration of the home, there is nothing handsomer for a parlor table or a dressing case than a lace centrepiece or scarf, to show off the highly polished wood.

We have made arrangements whereby we can furnish our readers with these modern braid lace designs and also the materials used in the construction of same. They are as follows:

NO. 502. DUCHESSE LACE STOCK COLLAR.

No. 500. Renaissance side-board scarf or vestibule panel, size 19 x 54 inches. Pattern stamped on cambric, 35 cents. Pattern and materials for working, $1.35.

No. 502. Duchesse Lace Collar. Pattern stamped on cambric, 12 cents. Pattern and materials for working, 50 cents.



NO. 500. RENAISSANCE SIDE-BOARD SCARF OR VESTIBULE PANEL.

No. 503. Duchesse lace edge for parasol. Pattern stamped on cambric, 25 cents. Pattern and materials for working, $1.30.

No. 504. Renaissance and Honiton lace border design for bureau scarf. Pattern stamped on cambric, 25 cents. Pattern and material for working, consisting of Renaissance and Honiton braids, cord, net and thread, $1.50.

No. 505. Collar in Duchesse silk braid. Pattern stamped on cambric, 20 cents. Pattern and materials in silk for working, $1.35.

Address "Worktable," PICTORIAL REVIEW, 853 Broadway, New York.

NO. 503. DUCHESSE LACE EDGE FOR PARASOL.

NO. 504. RENAISSANCE AND HONITON LACE BORDER.

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CAN'T LOSE IT

Saves the hat from unnecessary pin holes
Defies wind!
Once used always used
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"THE SLIDING BALL DOES IT ALL"

MADE OF FINEST ROLLED GOLD PLATE IN VARIOUS HANDSOME DESIGNS
25¢ AND 50¢ BY MAIL PREPAID WITH FULL DIRECTIONS
THE UHRY NOVELTY CO., DEPT. A
337 BROADWAY NEW YORK.

The old gauntlet glove is in vogue and has appeared in all the fashionable tints, as well as in colors suited to the walking skirt. Following the present demand for elaboration the gantlets are exquisitely embroidered in harmonizing colors.

* * *

This is because there is more life in the golden hues, which make them more becoming to the majority of complexions. Women are getting to be more and more artistic in their perception of color, and it behooves the merchant to ride abreast of the times in this respect as in so many others.

GIRLS' FROCKS FOR WARM WEATHER.

THE shops are showing such an endless variety of cotton fabrics, suitable for the little lady's frocks, that it is rather bewildering to make a hurried choice, and one needs to give this shopping as careful consideration as is bestowed upon one's own gowns. Those fabrics and colors which will wash well are always the wisest choice, for it is probable that the frocks will go to the tub many times during the season. For this reason many mothers select white almost entirely, claiming it is cheapest in the end; but when Fashion portrays so many beautiful shades, as is the case this season, it is rather hard to cling to the old-established ruling of white for the little ones.

No. 1148. Frock of pink linen, with insertions of embroidery and belt of black Liberty satin. The Dutch neck is especially pleasing for midsummer days. The blouse is generously full and is developed with two deep tucks which correspond with the tucks in the straight, gathered skirt. Cut in sizes 6-8-10-12 and 14 years. Size 8 years will require 4½ yards of material 27 inches wide, and 6 yards of insertion. Price, 15 cents.

No. 1149. Guimpe dress of blue dimity, yoke of white tucked lawn and trimming of feather-stitching and black ribbon velvet. A model with many possibilities. To be made with full-length sleeves or with elbow sleeves having deep ruffle. The pattern is supplied with a separate guimpe which may be omitted or not, as fancy dictates. Cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 3½ yards of material 32 inches wide. Price, 15 cents.

No. 1150. White linen frock with bands of wash braid in scarlet. Straight, gathered skirt, plain, slightly bloused waist, with bretelles and straps for decoration. Cut in sizes 6, 8, 10 and 12 years. Size 8 years will require 3½ yards of material 32 inches wide, and 14 yards of braid. Price, 15 cents.

1147

No. 1147. Child's One-piece Dress 12 years. Cut in sizes 4, 6, 8, 10 and Price, 15 cents.

No. 1147. One-piece frock of oxblood chambray, tucked to waist-line depth in front and back; inverted plait at under-arm; tailored straps of self material. Suitable for linen, madras and percale; also wool goods, as white serge, brilliantine and mohair. Cut in sizes 4, 6, 8, 10 and 12 years. Size 8 years will require 4 yards of 27-inch, or 2 yards of 54-inch material. Price, 15 cents.

AN AL-VISTA CAMERA FREE

You may win this Camera if you wish to compete. The child, boy or girl, under 15 years of age, who sends in before September 10th, 1904, the best photograph (according to our judges) taken by a child, accompanied by a year's subscription to PICTORIAL REVIEW will receive as a premium a beautiful Al-Vista Camera.

See advertisement on another page.

1148

1150

1149

No. 1148. Girl's Dress, with Dutch Neck and straight gathered skirt. Cut in sizes 6, 8, 10, 12 and 14 years. Price, 15 cents.

No. 1149. Girl's Guimpe Dress. Two styles of sleeve. Cut in sizes, 6, 8, 10 and 12 years. Price, 15 cents.

No. 1150. Girl's Dress with straight gathered skirt. Cut in sizes, 6, 8, 10 and 12 years. Price, 15 cents.

THE LOVE STORY OF A MISSIONARY.

(*Continued from page 23.*)

and when she held it out to me, there in the dusk of the kitchen, I kissed it! I felt her fingers tremble in mine, and she drew herself up rather haughtily, but she didn't scold.

The baby got well the telephone worked. Jim came back, and so did Nellie. Our blessed time was over, and I couldn't tell whether Lettice was glad or not. Yet the intimacy of those days seemed a subtle bond between us.

Jim came in with the mail one afternoon and asked, "Where's Miss Vandermore?" I wanted to know the same thing myself. His wife looked troubled, "Nellie brought her a letter a little while ago from the Missionary Board, and Lettice is heartbroken. They won't accept her services any longer, nor let her go back to Japan, because of her health."

I could have cried aloud for joy. There had been times when she had spoken to me of her work, that I was seized with such passions of jealousy regarding that inoffensive little island that it seemed the waters *must* rise and engulf it; or that I must clasp Lettice in my arms and fly to the uttermost parts of the earth, and *make* her be missionary to *one* person only. Even my sorrow for *her* sorrow couldn't drown my joy in the news that her missionary days were over.

I rose and strolled carelessly down the steps. "Where you going, Sid?" Jim asked. "Oh, just for a walk and a smoke." I answered. "Guess I'll go, too," he announced, rising. "You'll do nothing of the sort," Mrs. Edith said authoritatively. "Don't you suppose I want my husband all to myself once in a while?" and she smiled at me tentatively.

Jim sat down. "Oh, well, if Sid doesn't care," he began. "Glad to leave you to the tender mercies of your wife," I answered ungratefully, and started at once, afraid that he might insist, after all, on going with me.

I had an idea that I might find Lettice in the woods about a quarter of a mile back of the house. She loved them, and this had been one of our favorite walks. But I searched quite a while before I found her. She was seated on a low rock (a rock just large enough for two, and the same we had often used), with her arms about a tree, her face hidden against its bark. There was such mute despair and sorrow expressed in every line of her form and position, that my heart gave a great throb of pity.

"Lettice!" I said, sitting down beside her. She gave a little cry and turned to me. "You," she said, and then she put her face against the tree again and sobbed and sobbed until I was thoroughly frightened. I had never seen anyone cry so before.

(*Continued on page 49.*)

"COOKERY."

ECONOMICAL AND WHOLESOME.

Salads

AT this time of the year when the weather is torrid a heavy meal is frowned down upon by almost all the members of the family, and it is the wise housewife who is constantly on the lookout for recipes for delectable salads and cold dishes. There are so many dainty dishes which may be served cold that a little thought in the preparation of the summer food will do much to make the various dishes appetizing.

Salad Dressing "Marie"

With a good salad dressing prepared in advance many delicious salads may be concocted with very little trouble. The following salad dressing is the recipe of an excellent housekeeper and has been tried and tested as well as approved by her many friends. The ingredients are:

Three eggs, one-quarter of a cup of melted butter or 3 tablespoonfuls of oil, 2 tablespoonfuls of mustard, half a tablespoonful of salt, one cup of milk, one tablespoonful of sugar and one cupful of vinegar.

Put the oil, salt, mustard and sugar into a bowl and stir until smooth. Now add the eggs, well beaten, then the vinegar and lastly the milk. Place the bowl in boiling water, stir over the fire until it thickens like boiled custard. Remove from the stove, put in bottles and cork.

Lettuce Stem Salad

Along toward the end of the summer when lettuces grow large and green, cut the long juicy stems into short lengths like asparagus and tie into bunches. Boil in salted water, chill and serve with the dressing just given. They make a most appetizing salad.

Tomato Salad

Sliced tomatoes served in a bed of crisp white lettuce leaves are delicious served with salad dressing "Marie."

Asparagus Salad

A very attractive way to serve an asparagus salad individually is to cut a lemon through the centre, pare a thin slice from each end to make it stand cup fashion. Press the juice from each lemon, keeping the shape as perfect as possible, fill with 'Marie' salad dressing or mayonnaise. This sets in the centre of a plate with asparagus stalks arranged log cabin fashion around it.

Beet or Radish Salad

The tops of tender young beets or radishes, when boiled in salted water, chopped and chilled, are delicious as a salad. Young milk-weed tops are very nice served in the same way.

Vegetable Salad

A vegetable salad is made by cutting into discs cold boiled carrots, turnips, celery, and apples, and pouring over the mixture the "Marie" salad dressing. This is particularly good for a winter salad when it is difficult to obtain fresh vegetables.

Hot Weather Salad

A delicious hot-weather salad combines pineapple, peeled and quartered tomatoes, with a few diced figs and English walnut meats. The juice of the pineapple, to which is added a wine-glass of sherry, or a little maraschino if preferred, is poured over the fruit after it is prepared, the mixture set in a very cold place until needed. It is served on a bed of lettuce hearts and garnished with the mayonnaise.

Ham and Tomato Salad

Cover two tablespoonsful of gelatine with half a cupful of cold water and let stand half an hour. Add to one cupful of hot stock and stir until dissolved. To one pint of finely chopped parsley, half a teaspoonful of dry mustard and a dash of cayenne, add the gelatine; stir until the mixture thickens, then add half a cupful of whipped cream. Pour into a border mould and set away to become firm. Turn from the mould, arrange tomatoes in slices about the base and pour in the hollow centre half a pint of mayonnaise. The ham may be served with a lettuce salad having a French dressing; or, if preferred, mould the ham in small cups.

Simple Salads

SIMPLE SALADS may be quickly prepared as follows: Potato salad—Cut cold boiled potatoes in small discs, arrange on a salad dish upon lettuce leaves and set in the refrigerator to chill. When ready to serve simply pour over this "Marie" mayonnaise.

Apple Salad

APPLE SALAD may be prepared in precisely the same manner, but the apples should not be boiled. Tart, green apples are best for this salad.

Celery Salad

CELERY SALAD is made by washing and cutting the celery stalks in small pieces. Drain all the water off and add the mayonnaise when ready to serve.

Lettuce and Cucumber Salad

Cut three heads of lettuce in nice even strips; put it in a bowl and make a ring around the bowl with peeled and sliced cucumbers. Then pour the following dressing over lettuce and cucumbers. Rub the yolks of three hard boiled eggs to a powder, add three teaspoonfuls of salad oil, one teaspoonful of salt, one teaspoonful of white sugar, one teaspoonful of made mustard, half a teaspoonful of white pepper. Beat it well and let it stand for ten minutes. then mix in slowly five tablespoonfuls of good white vinegar.

Ham Salad

Mix equal portions of minced well-cooked ham and English walnuts or almonds. Serve with mayonnaise on lettuce leaves.

Apple and Celery Salad

Cut enough crisp celery into small bits to make a cupful. Lay in iced water. Peel and cut four large apples into dice, dropping these into water as you do so. Drain the celery and sprinkle it with salt. Drain the apples, mix with the celery, and pour over all a thick mayonnaise dressing. Serve very cold.

A Fruit Salad

Pare four juicy sweet oranges, peel off every bit of the white inner skin from the fruit it incloses, pull the lobes apart and cut each into four pieces.

Scald a cupful of English walnut kernels, strip away the bitter skin and let the kernels get dry and cold. Mix with the bits of orange, set on the ice for an hour, heap in a glass salad dish lined with crisp lettuce and cover with a good mayonnaise dressing.

Some consider a tablespoonful of celery cut into small pieces an improvement to this dish.

French Dressing for Salads

One saltspoonful of salt, and a half of white pepper, mix in three tablespoonfuls of good olive oil, beat well and add one-quarter teaspoonful onion juice and one large tablespoonful of good white vinegar.

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FREE.

I assert and will prove to you that my new and perfected method of treatment will develop your bust from five to six inches quickly, positively and permanently. My new, perfected system is peculiar to itself in quickly stimulating the developing forces of Nature and making plump and beautiful the flat and sunken places and creating the most fascinating curves. When you have tried all other treatments and methods, use mine—Nature's greatest method. Write for information that will make you happy; sent in plain sealed envelope. My careful attention given you.

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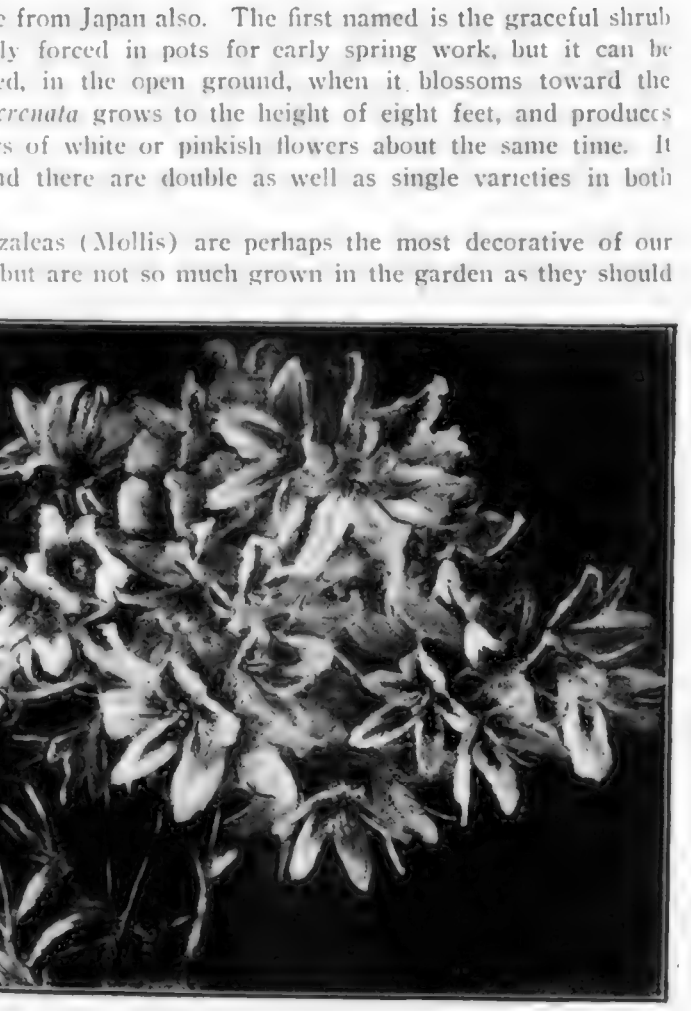
HOME GARDENING.

THE FLOWERING TREES AND SHRUBS OF JAPAN

FEW people know that many of our beautiful shrubs and plants come from Japan. The plums and cherries of Japan (which are cultivated in that country quite as much for their blossom as for their fruit) are extremely beautiful, especially the double cherry *Cerasus pseudo-cerasus* (see illustration) which, in Japan, marks the spring epoch and is the centre of attraction to pleasant expeditions at that season which whole families make to see the cherry bloom. In this country it attains the height of 20 feet, and is sure to be covered with delicate pink and white flowers in May. It is perfectly hardy, and should always be placed in a position where its exquisite blossoms have a background of greenery, where it will show to the greatest advantage.

DEUTZIA CRENATA.

Prunus japonica (syn. *P. sinensis*), the double Japanese plum, is a smaller shrub, in pink and white, producing myriads of tiny rosettes on every spray. This plant is hardy, but it suffers severely from the usual plans of grafting by which it is propagated by our horticulturists, and should always be grown on its own roots if possible. Cuttings of the new shoots can be struck when half hardened in spring in a greenhouse, or the lower shoots of an old plant can be layered in the autumn. Not only does this shrub become very ornamental in the spring, but it is again a thing of beauty in October, when its foliage turns all manner of rich colors, before it drops; purple, carmine, apricot being all mixed together in its leaves at that time. It makes a charming pot plant for the greenhouse, blossoming in February with but slight warmth. It should stand in the open air from June until October, and will do well in a cold glass porch.



CERASUS PSEUDO-CERASUS.

Our two finest deutzias (*gracilis* and *crenata*, syn. *scabra*), beautifully reproduced in the first illustration on this page, came from Japan also. The first named is the graceful shrub which is so largely forced in pots for early spring work, but it can be grown, if preferred, in the open ground, when it blossoms toward the end of May. *D. crenata* grows to the height of eight feet, and produces innumerable sprays of white or pinkish flowers about the same time. It is quite hardy, and there are double as well as single varieties in both tints.

The Japanese azaleas (Mollis) are perhaps the most decorative of our furnishing plants, but are not so much grown in the garden as they should be. In a border shaded from the full glare of the sunshine by distant trees, with a peaty admixture in the loam, these exquisite flowers flourish amazingly; they are quite hardy, but of course flower later in the open air than under glass.

As a border to a bed of rhododendrons they cannot be excelled. Planting Japanese lilies between the shrubs makes it most interesting throughout the season, for the lilies give rich color after the shrubs cease to bloom.

KERRIA JAPONICA.

AZALEA MOLLIS.

PARTICULARLY SMART AND UNOBTRUSIVE BATHING SUITS

The designs for bathing suits are, this season, more appropriate and sensible than we had in many years. They are not only such to many minds implies a certain severe but they are attractive as well as comfortable. ness, comfort and durability are the attri- desirable in a bathing costume, and the shown combines all these qualities. While s of materials are generally formed, the conservative taste selects a color that will spicuous. Black and dark blue are favorites, and red are often seen. Mohair, alpaca antine are the materials best adapted to these since, having so little wool in their composi- absorb practically no water. Silk, fine serge l are also suitable, with braid and bands of material for decoration. For the more ex- stumes taffeta in most of the subdued shades is employed.

No. 1057. Ladies' Bathing Suit. Sizes 34, 36, 38 and 40 inches bust measure. Pinned pattern $1. Cut to measure, $2. Tissue pattern, 25 cents.

Although almost all of the season's bathing suits are neat and dainty, those here illustrated are of a most practical character and suitable for both ladies and misses; and all effort to make them remarkable has been discouraged by the designers.

No. 1057. — Ladies' Bathing Suit of white mohair, trimmed with red silk braid and large French knots. The waist is tucked to yoke depth, and is in V outline at the front to reveal a buttoned-in shield, an anchor decorates the centre of the shield. The blouse is in one. The skirt is fitted to the belt with tucks and a band is formed of French knots worked between two rows of braid.

Pattern is cut in sizes 34, 36, 38 and 40 bust measure. Requires 4½ yards of 45 inch goods.

No. 1056.—Girls' Bathing Suit of red viyella or flannel serge, with sailor collar, girdle and sleevebands of cream white, laced with blue silk tape. Cut in sizes 10, 12 and 14 years. Requires 3½ yards of 45 inch goods for 12 year size.

No. 1058.—Ladies' Bathing Suit of black mohair, with collar of ivory white, bordered with polka-dotted white mohair. A broad band of the polka dot material encircles the lower edge of the skirt. Short puff sleeves and embroidered shield. Cut in sizes 32, 34, 36 and 38 bust measure. Requires 4½ yards of 45 inch material.

Heretofore, the black or very dark blue bathing suit has alone been considered suitable and quite *comme il faut,* but now this idea has been done away with and decidedly bright electric and sapphire blues, as well as all shades of red and even green have taken the place of the one time sombre black and deep navy blue. Purple has even been hinted at, but only vaguely; few women care to adopt this shade, both on account of its unbecomingness and its conspicuousness.

Materials, too, have changed, but this for the reason that some consider mohair and brilliantine unsatisfactory. Those who can afford it have their smart bathing suits made of a new taffeta made especially for this purpose and warranted not only to wear, but also to keep the color absolutely. This is hard to believe after struggling for so many years with black which would turn brown, and blue which insisted upon turning to a most unattractive shade of dark green.

No. 1056. Girls' Bathing Suit. Sizes 10, 12 and 14 years. Pinned pattern, $1.50. Cut to measure, $2. Tissue pattern, 25 cents.

No. 1058. Ladies' Bathing Suit. Sizes 32, 34, 36 and 38 inches, bust measure Pinned pattern, $1.50 Cut to measure, $2. Tissue pattern, 25 cents.

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853 BROADWAY, NEW YORK.

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The styles we use are confined to us. Every woman should have one of these collars, as they are always appropriate, and give a refined finish to your dress. Should collar not be what you want it can be returned and we will promptly refund your money.

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makes gray hair any shade of brown and keeps it so with only one application a month. Contains no chemicals, simply the pure juice of the black walnut. Regular size, which lasts a year, mailed on receipt of $1.00; also on sale at first class druggists.

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SOME SEPARATE WAISTS AND SKIRTS

No. 1004. Ladies' Fancy Waist. A full blouse of white messaline, with yoke, collar and ruffles of lace flouncing. An excellent model to complete a frock of dimity, lawn, dotted Swiss or silk, with the ruffles of same material or of net, chiffon, or mousseline. Cut in sizes 32, 36 and 40 inches bust measure. Size 36 will require as illustrated 3 yards of 32 inch material and 8 yards of lace. Price, 20 cents.

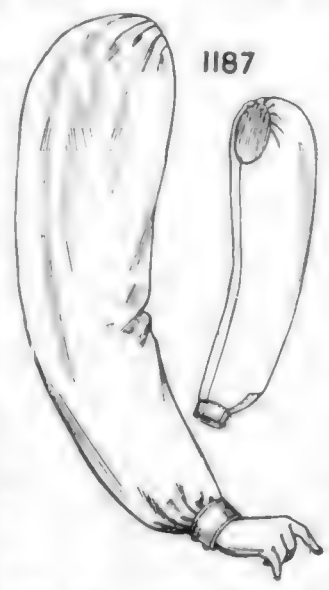
No. 1181. Nine-Gored Skirt in round length, with a plait at each seam, stitched to flounce depth and an inverted plait at back. A desirable model for linen, duck, pique, crash, voile, light-weight cheviot, serge, brilliantine or taffeta. To complete a shirt-waist suit of any of these materials this is an especially good mode, one that will launder well, keeping the shape and perfect lines regardless of its frequent journeys to the tub. The pattern is cut in sizes 22½, 24, 25, 26½, 28 and 30 inches waist measure, and size 25 will require about 7 yards of material 36 inches wide.

No. 1004. Ladies' Fancy Waist. Cut in sizes 32, 36 and 40 inches bust measure. Price, 20 cents.

No. 1152. Plain Shirt Waist, developed without a lining, having an applied box plait at centre-front and a cluster of one-quarter inch tucks at each side. Short sleeve with straight band cuff. A plain standing collar is included in the pattern. Suitable for all waistings, in cotton, silk or wool Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 20 cents.

No. 1152. Ladies' Plain Shirt Waist, without lining and with plain shirt sleeve. Cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Price, 20 cents.

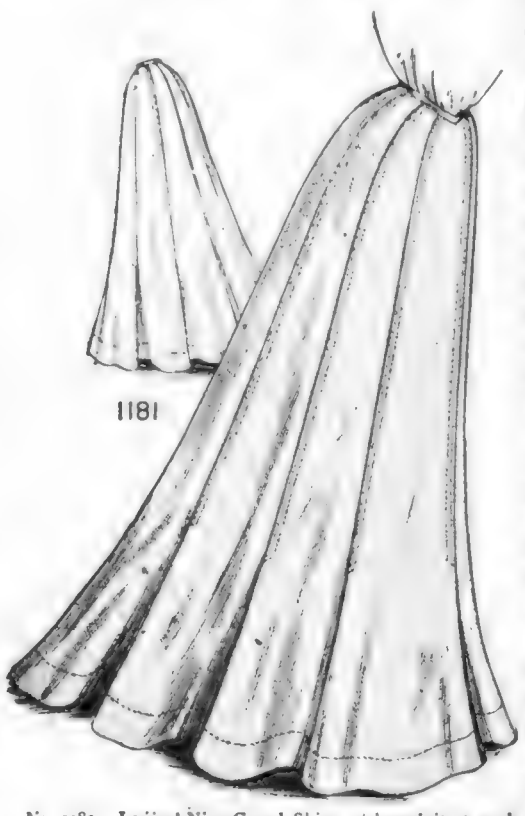
No. 1187. Shirt Waist Sleeve, having straight band cuff and a lap-finished opening. Made without a lining and cut in one size only to correspond with 36 inch bust measure. A new sleeve model for shirt waists, wrappers, and house dresses, suitable for all fabrics usually employed in making such garments. Price, 10 cents.



No. 1187. Ladies' Shirt-Waist Sleeve. Cut in one size, to correspond with 36-inches bust measure. Price, 10 cents.

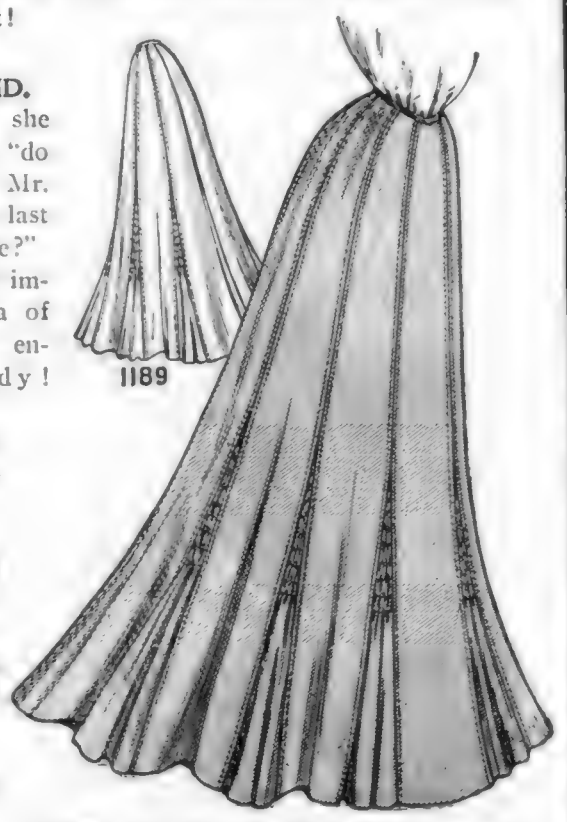
No. 1035. Misses' Blouse Waist, with fitted lining and crushed girdle belt. Full blouse of pink dimity, shoulder collar of all-over lace and flat bows and girdle of black liberty satin. A charming mode for lawn Swiss, organdy, net, or China or Indian silk. Cut in sizes 12, 14 and 16 years. Size 14 years will require 4¼ yards of 27 inch material, 1 yard of all-over lace and 8 yards of edging. Price, 20 cents.

No 7135. Misses' Waist with fitted lining and girdle Cut in sizes 12, 14 and 16 years. Requires, 16 years, 27 inches wide, 4¾ yards; 36 inches wide, 3¼ yards. Price, 20 cents



No 1181. Ladies' Nine-Gored Skirt, with a plait at each seam; stitched to flounce depth, and an inverted plait at back. Cut in round length. Cut in sizes 22½, 24, 25, 26½, 28 and 30 inches, waist measure. Price, 20 cents.

No. 1189. Navy blue voile Skirt, in nine gores, with shirred sections at each seam below the knee and an inverted plait at the back and with graceful sweep length. To be worn with a foundation skirt of colored taffeta. This charming skirt may also be developed in two materials, having the shirred sections of plain or figured silk, of chiffon, liberty satin, net or lace; and is equally appropriate for a dressy street gown, an evening dress or dinner frock, depending entirely upon the material and trimming selected. Cut in sizes 22½, 24, 25, 26½ and 28 inches waist measure. Size 25 requires 4 yards of material 52 inches wide or 8 yards 27 inches wide. Price, 25 cents.



No. 1189. Ladies' Nine-Gored Skirt with shirred sections at each seam below the knee, and an inverted plait at back Cut in sizes 22½, 24, 25, 26½ and 28 inches, waist measure. Price, 25 cents.

A MAN CAN'T UNDERSTAND.

How his wife forgets her trials and calls up a smile every blessed night when he comes home from work.

How she bears his tobacco smoke and overlooks his slouchiness.

How she gives up her girlhood friends without a word of regret.

How she does the marketing on less money than he.

How she turns a basket of food into a banquet.

How she can be chummy with the washwoman.

INVESTIGATING FOR HIMSELF.

Johnny was entertaining the young man in the parlor.

"Mr. Spoonamore," he asked, "how long have you been comin' to see my sister. Is it two years or three?"

"Two, I think," replied young Spoonamore. "Why, Johnny?"

"'Cause that's what Sis says, but paw, he says it seems to him like it was forty years."

Miss Burresque—You said you were going to marry an artist, and now you're engaged to a dentist?

Miss Fronte Rowe—Well, isn't he an artist? He draws from real life.

EVIDENCE OF AN EYE WITNESS.

Guest—Why do you believe in second sight, Major?

Major Darby (in an impressive whisper)—Because I fell in love at first sight!

WHAT SHE SAID.

"George, dear," she said, with a blush, "do you know that Mr. Simpson asked me last night to be his wife?"

"Well, I like his impudence. The idea of proposing to an engaged young lady! What did you say to him?"

"I told him that I was very sorry indeed, but he was too late."

IT WOULD SEEM SO.

Tom—The way to win a woman is to talk to her about herself.

Bess—And the way to win a man is to let him talk to you about himself.

He—Ripping dance floor this. I love it!

She (dryly)—Then why dance on my feet?

Fashion Chat

LINGERIE effects in waists and blouses are becoming more and more popular every day; they are now a pronounced feature of the summer toilette, whether the gown be of silk, wool or linen.

The fashionable effect this summer is to be obtained by having a coat with each skirt, and no woman who wishes to be considered as dressing in perfect style will venture out even on the warmest days without a coat to match her skirt. This accounts for the popularity of the linen and crash suits. The latter, however, although they are white and airy looking are by no means cool; some of the linen crashes are, in fact, quite a weight to carry, but then—they are fashionable.

The sleeves to these garments are generally loose and flowing, displaying the sleeves of the lingerie blouse underneath.

Sleeve ruffles and frills continue to be seen on all the newest models. These are of mousseline de soie with insertions of lace between bands of the mousseline; the edge is of lace. All this is finely plaited and attached to a band, thus facilitating the work of sewing them in place.

A more serviceable ruching is made of Paris muslin or wash chiffon developed on the same lines; or, instead of the plain mousseline bands, five or six tucks of the material may be used between the lace insertions. This makes the frills a little more elaborate, but whether tucked or plain, the latter sort may be laundered many times, simply requiring to be replaited.

Similar plaitings are employed for the neck, hanging well over the standing collar. For those who do not care for this deep effect we still have the neck ruches resembling the widow's ruche of old. These are shown in a variety of styles and may be purchased as cheaply at twenty cents a yard. The more fanciful ruches are, of course, higher in price. Three-eighths of a yard is sufficient for a medium sized collar.

Gold cords and laces, and touches of gold in materials and trimmings, are seen in the summer gowns and hats in spite of the fact that the vogue for touches of gold seems more appropriate to winter than to summer fashions. Its usage, however, is not in large quantities as heretofore seen, but in a slighter degree and more artistic adaption.

High Directoire belts are conspicuous on all the best gowns. They are quite wide at the back, and about half the width in front, where they are finished with a handsome gold or silver buckle set in stones which harmonize with the colorings of the belt. The latter is usually developed of a beautiful piece of Japanese or East Indian embroidery.

Radium is one of the newest shades. It is of a light gray metallic color and is voted the season of great popularity.

Parsifal is a new shade of blue. It is somewhat difficult to explain, but may be said to be on the order of a cadet blue, while a cloud is passing over the latter.

Brown is still a favorite color and the shades continue to multiply from the fact that Paris still sanctions brown. Tan-bark is one of its hues, and onion skin is another title given to a brown which is supposed to be exactly the shade of an old onion.

The St. Gall organdies are considered among the prettiest on the market, considering the price. Floral designs run riot in a most artistic manner on a background of sheer organdie or Swiss. The price is only twenty-five cents a yard.

For a pretty evening dress Gauze de Soie is most appropriate. As its name implies it is a combination weave of silk gauze with most artistically printed flowers. It retails at one dollar and fifty cents a yard.

At the same price is shown Gauze de Imprimé. This is a printed chiffon, one design representing immense cabbage roses of most gorgeous tints sprinkled over the surface of the material.

The advance models show decided changes in some of the suits and coats for Autumn wear and although it may seem early to write of these, the designers and model manufacturers are now busy preparing surprises for the Autumn trade. A French model, scrupulously guarded and shown only to a favored few, displays a novel idea of a cape and coat combined; somewhat on the Havelock order.

The cape is cut in one with the fitted front and extends to the sideseams at the back, which is also fitted into the figure. An ordinary coat sleeve is inserted under the cape. The model was interpreted in black cloth, the only visible color being a grass-green velvet collar.

Circular skirts are wider and wider around the bottom. A recent model was tight-fitting at the waist and a few inches below; from this point darts were taken up, extending over the hips and stitched. This stitching held the voluminous fulness of the skirt in subjection, but the amplitude was allowed full sway to the lower edge.

Braid of almost every width and variety will be seen on the new wool gowns. Fancy weaves of black silk braids predominate although those with a few threads of red, or, perhaps, blue, will be shown on gowns which are trimmed with a contrasting color.

Tiny waistcoats of tan or red cloth form the fronts of coats of black cloth or cheviot; and a novelty is a waistcoat of thin tan leather.

Narrow vests of embroidery still continue in favor. The newest ideas having the embroidery worked on natural colored linen for wool gowns as well as silk and wash materials. The Persian embroideries are just as much a favorite as they were several months ago.

A new model coat has a side plaited cape over the sleeve proper. This cape extends over the back forming sort of a loose jacket over the original garment.

We are to have a revival of the peplum. Short peplums on the Eton jackets and again longer peplums, sometimes three or four overlapping.

Colored embroidery is used on any number of the new gowns, from the simplest to the most ornate design. French knots are employed alone or in combination with other stitches. Specks of embroidery, or dashes, or short lines worked in the most impossible directions, very frequently fill in the most unexpected places and produce a very delightful effect.

Buttons are again to the fore. All sizes both great and small ornament both gowns and coats as well as cloaks. Extravagance is shown in many instances, as some of the buttons are beautifully designed and accordingly expensive in price.

Embroidered buttons are a portion of some of the handsomest gowns. The moulds are covered with the dress material and the embroidery worked upon them. Some are very cleverly arranged French knots, but the larger moulds permit of more latitude in the work; hence designs of a more intricate character are carried out. In many instances drawn-work patterns, which are woven over threads laid upon the material, present a beautiful effect, and for the woman who is clever with her needle and who has the time, a much more elaborate garment can be produced and at far less cost.

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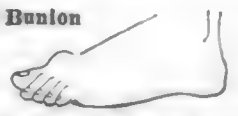
A Bunion  Cured

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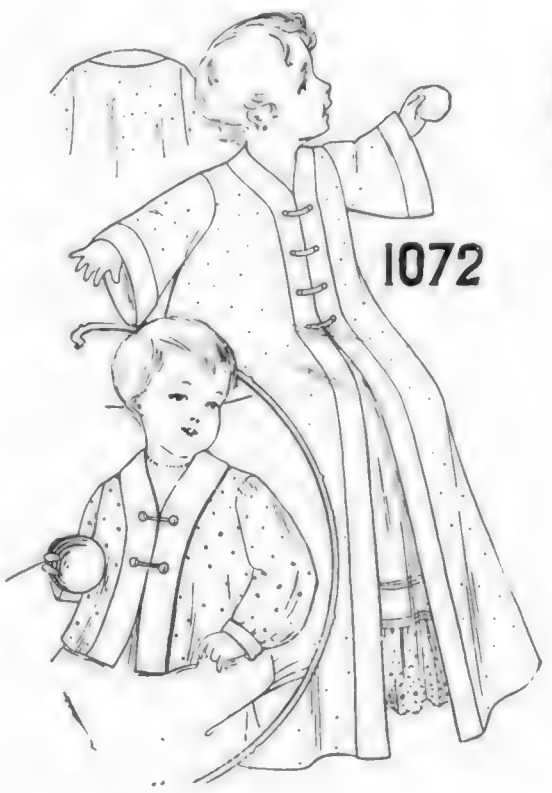
No. 1072. Infants' Long Kimono and Short Sacque, two distinct patterns given in one number. Very necessary garments to the little stranger and usually reproduced in flannel or flannelette; here illustrated in figured and plain material. For extra occasions these may be developed in a figured flannel with trimming bands of wash silk. Cut in one size only. Price, 10 cents.

No. 1069. Infants' Long Dress with square yoke and simple bishop sleeves, made of fine long cloth with insertion and edging of Swiss embroidery. Cut in one size only. Price, 10 cents.

No. 1184. Boys' Top Coat. Excellent model of a boy's top coat or reefer—developed in tan covert cloth and cut in sizes 6, 8, 10, 12 and 14 years. Price, 25 cents.

No. 1068. Boys' Blouse Waist, with short sleeve, to be made with the turn-over collar, or with a neck band to which any collar may be attached. Chambray, madras, mercerized cheviot, linen, duck or flannel are all splendid materials for reproduction. Cut in sizes 4, 6, 8, 10 and 12 years. Size 8 years requires 2½ yards of 32 inch material. Price, 15 cents.

No. A825. Childs' One-Piece Dress tucked to drop yoke depth with plain bishop sleeves. Interpreted in white lawn, and Swiss all-over embroidery. Cut in sizes 2, 4 and 6 years. Size 4 years requires 2½ yards of 36 inch material, ¼ yard all-over, and 6 yards of insertion. Price, 15 cents.



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No. 1069. Infants' Long Dress. One size only. Price, 10 cents.

No. 1183. Boys' Suit. Consisting of a Russian blouse and knickerbockers. Delft blue chambray, with collar, cuffs and shield of white linen developed this attractive little suit with sailor bow of blue silk and leather belt. Mercerized cotton was used to make the anchor and stars. Linen duck, mohair, brilliantine and flannel are all excellent materials for little boys' suits of this description. This pattern is cut in sizes 2, 4 and 6 years. Size 4 years will require 3 yards of 36 inch material and 1 yard of same width of contrasting material for collar and shield. Price, 15 cents.

ETIQUETTE AND GOOD MANNERS FOR CHILDREN.

(*Continued from page 17.*)

city, stopped to speak to the little four-year-old, who espied him passing, and asked her how she was enjoying herself. "I am having a lovely time," she lisped, "but I thought the party would never commence."

It is needless to say that this evoked much laughter from the elder who heard it, proving conclusively that she meant the supper as being the most important element of the party. Ever since then, I have arranged to have the "party" as early after the arrival of the little guests as convenient. I also find, particularly where all are not very well acquainted, that they become more congenial after partaking at the same table.

Regarding the companionship of children, it is well for the parents to encourage the visits of their young friends and make them so welcome that they feel at home. In this way the parents may better judge whether or not the companionship is to be desired. Encourage the children, however young, to write their own notes of thanks for presents received, or acknowledgments of invitations or pleasures offered. The giver will enjoy a note of this kind far more than the most correct effusion written by an elder.

Should invitations come from children whose parents are unknown, they should be written by the mother of such children, accompanied by a line from her, seconding the invitation; but in any case, it is wise to make inquiries of the influences surrounding the child.

Your Waist or Bodice will not look "home-made" if Pictorial Review Patterns are used. They give the real French *chic*. No other Patterns equal them in beauty or correctness.

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No. 1183. Boys' Suit. Blouse and Knickerbockers. Cut in sizes 2, 4 and 6 years. Price, 15 cents.

THE APPLE OF PARIS

Readers of PICTORIAL REVIEW inquiring for names of shops where toilet articles are purchased should enclose stamped envelope for reply and state page and date.

METHODS CONDUCIVE TO HEALTH AND BEAUTY.

A FEW rules to be observed by the woman who would appear at her best, have a correct carriage and remain in perfect health are here laid down. They are as follows:

THE WAY TO WALK.

A friend who leads a very active life has a theory that the preservation of a good figure depends to some extent on the manner of walking. Many people, she says, as they advance in years, allow themselves to walk heavily and without elasticity, so that the whole weight rests on the lower part of the limbs at every step, the only effect of exercise being weariness of the legs and feet. Instead of this, the body should be held erect and poised so as to have a perfect balance. In this way the muscles are braced and strengthened throughout, the lungs must of necessity be well expanded, and it seems quite reasonable to suppose that the tendency to increase of weight may be checked. At all events, a lighter step and a brisker and more enjoyable manner of walking can be kept up, and that in itself is a very great gain.

ASCENDING THE STAIRS.

Under no circumstances but that of actual illness or extreme debility should stair climbing become a matter of dread. In every other case it should be attended by a pleasant feeling of exhilaration. The "panting collapse" which many women experience at the top of a flight of stairs is due to the assumption of an incorrect position of the body during the ascent and the employment of wrong muscles for the work. The spine should be kept straight, as in correct standing and breathing poise, and movement should come from the knees and not from the waist and hips. Lift the knees well, hold the chest erect and breathe deeply as you pass from stair to stair. The observance of these rules ought to make the exercise of real benefit instead of a drudge, for it will be one or the other, since stair climbing is a daily necessity to every woman who has household duties. Then she need never complain that she has not time for physical culture.

THE RIGHT WAY TO SLEEP.

The attitude of the body in sleeping has a direct influence upon the heart, lungs and digestive organs. The carriage of the body while awake is also largely affected by its position during the third or more of the day spent in sleep.

One should always sleep on the right side. The body should be extended to its full length and the head thrown well back. The left arm should be thrown as far back as possible, thus expanding the chest.

When one lies on the left side an unusual weight comes just over the heart, which should, of course, be left as free as possible.

Never sleep with the arms extended above the head, or the limbs drawn up, for this interferes with the circulation. It is also a mistake to lie on the stomach, for this tends to cramp the heart and digestive organs.

The lower the pillow the better. High bolsters hold the head at an unusual angle. Many people are made round shouldered by using too high pillows. The habit of sleeping with the head at such an angle is soon acquired. To cure one's self it is well to reduce the height of the pillow gradually.

It is not enough to ventilate the sleeping-room at night and in the morning. Draughts of air should pass through it freely throughout the day and all night long. Draperies and hangings about the bed should be done away with, as being likely to collect germs, which it is difficult to remove. If one is afraid of draughts a high folding screen may be placed about the head of the bed.

The rule of simplicity should hold for all the furnishings of the room. The room should be comparatively cool for a person of normal health, but the bed should be provided with plenty of warm coverings.

TO REMAIN YOUNG.

All women have it in their power to remain young. It is an easy thing to do if one wants to do it. One can stay young forever if one elects to do so, or one can grow old as rapidly as one pleases. It is a thing which is almost at one's own disposal.

True, staying young is hard work. One cannot neglect one's self and yet remain young. The body will begin to show wear and tear, and unless one constantly repairs it there will be the finger marks of time upon the hands and face, upon the hair and the teeth, and upon the whole body. These come in some cases very soon indeed.

Wrinkles are the first marks of age. The girl of twenty will begin to get them. At 25 she will have from three to five deep wrinkles between her eyes. Perhaps she will have the complaining wrinkles which come across the forehead at an early age. These wrinkles mark a woman as old before her time.

The woman who has neglected her face for twenty years and has arrived at the age of 50, seamed and looking as old as a mummy, cannot expect to grow young again all in a few minutes. It took her twenty years to get her wrinkles and she should be contented to get them away in a year's time. Though, if she will persevere, she can get rid of her wrinkles in a great deal less than a year's time.

Feeding the stomach is an important adjunct in ridding the face of wrinkles. If the stomach be empty, there is a gnawing inside which is very productive of wrinkles. Indigestion will produce wrinkles, and pain of any kind will bring them into the face very quickly.

The woman who is predisposed to wrinkles must cream her face at night and again next day. Meanwhile her skin must have had its soap and water treatment. The woman whose face is wrinkled must be sure to prepare it before she goes out in the cold.

The woman with the wrinkled face should rub a little good cold cream into her skin before she goes out into the wind. This does not mean that she must grease her face, but only that she must supply her skin with a sufficient amount of cold cream to keep it from chapping.

Wrinkles might be made the subject of a never ending study to the woman who wants to be beautiful; and, indeed, unless she will devote a part of her time to their consideration, no woman can hope to be handsome in her advancing years.

PHOTOGRAPHIC CONTEST.

An Al-Vista Camera Free.

We are going to have a photographic contest and want every boy and girl under 15 years of age to compete. The contest is to close on September 10th, 1904. The children must take the photographs themselves and each photo must be sent in accompanied by a year's subscription to PICTORIAL REVIEW. One child may send in several subjects or photographs but, to be considered, each must have a year's subscription to PICTORIAL REVIEW accompanying it.

For the best photograph submitted (decision to be made by our judges) we will give a prize of an Al-Vista Camera worth $15.00. The revolving lens of this camera sweeps from side to side, and photographs in one picture more than your two eyes can take in. It is a camera which will not only take the ordinary size of picture, but if you want to get more view on the *sides* (not more *blank sky* and *out-of-focus foreground*), you can make the photograph either 5 x 6, or 5 x 8, 5 x 10, or 5 x 12.

For the *second* best photograph we will award five dollars.

For the *third* best photograph we will award two dollars.

For the *fourth* and *fifth* best photographs we will award for each, one year's subscription to PICTORIAL REVIEW.

Address:

Photographic Contest,
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RHEUMATISM

Cured Through the Feet

External remedy so successful that the makers send it FREE ON APPROVAL to anybody.

TRY IT.

If 100,000 men and women, suffering with every kind of rheumatism, acute or chronic, have been cured by a harmless draft on the foot, isn't it worth a trial?

Send your name to the Magic Foot Draft Co. They have so much confidence in the merit of the drafts that they send them to every sufferer in the world they can hear of—without a cent in advance. You pay **One Dollar** when satisfied with the benefits you receive—otherwise you pay nothing—**you decide.**

The Drafts are worn on the soles of the feet because the entire circulatory and nervous systems are most easily reached through the extremely sensitive skin at this point; but they cure rheumatism in every part of the body, to stay cured, by drawing the acid poisons out of the blood through the foot pores. Write today to the Magic Foot Draft Co., 833N Oliver Bldg., Jackson, Mich., for a pair of Drafts free on approval and **valuable free booklet on rheumatism.**

LABLACHE FACE POWDER

Great care should be taken of the complexion, if its freshness and beauty are to be preserved. Exposed to the harmful effects of sun, wind and dust it becomes rough and coarse.

Lablache Face Powder

Prevents these evils. By clearing the pores of the skin it makes it fresh, smooth and lovely, preserving its delicate texture and color. The genuine has the signature of Ben Levy in red across label of box. *Accept no other.* Flesh, white, pink, cream 50 cents per box, at druggists or by mail.

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No. 1186. Girls' Guimpe. Cut in sizes 6, 8, 10, 12 and 14 years. Price, 10 cents.

sleeves. The pattern is cut in sizes 6, 8, 10, 12 and 14 years and size 8 years will require 2 yards of 36 inch lawn and 1½ yards of edging. Price, 10 cents.

No. 1182. Misses' Seven Gored Skirt with a plait at each seam and an inverted plait at the back. Developed in brown linen canvas, with tailor finish of machine stitching. A desirable model for duck, pique, knicker cloth, brilliantine, serge or voile. Cut in sizes 14, 16 and 18 years. Size 16 years requires 5 yards of 44 inch material.

No. 774. Ladies' Kimono or lounging robe, having two styles of sleeve. Pale pink China silk with Japanese embroidered bands for decoration was the charming combination selected for this negligee. Cut in sizes 34, 36, 38 and 40 inches bust measure. Size 36 will require 12 yards of 21 inch silk and 6 yards of band trimming. Price, 20 cents.

No. 63. Breakfast Jacket of figured French challie. Bands of wash silk and ribbon belt. Suitable for ladies and misses and cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 4¾ yards of material 27 inches wide, 1¼ yards of silk 21 inches wide and 2½ yards of ribbon. Price, 15 cents.

No. 1177. Japanese silk in flowered effect and bands of ivory white liberty satin were employed to reproduce this dainty Kimono or combing jacket. A less expensive combination but one

No. 774. Ladies Kimono, with Bishop or flowing sleeves. Sizes 34, 36, 38 and 40 inches bust measure. Price, 20 cents.

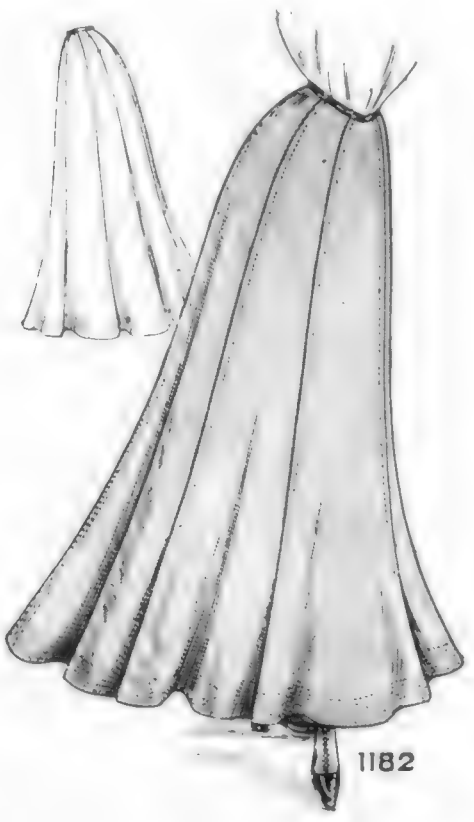
equally attractive would be plain and flowered dimity, lawn, challie or wash silk.

No. 1178. Ladies Wrapper of striped zephyr developed without a lining and lengthened by a gathered, slightly graduated flounce. Clusters of tucks ornament the back and give the necessary fullness over the bust in front. A rolling collar most comfortable for warm weather wear, and a plain bishop sleeve finished with a straight band cuff complete the model. Such wash fabrics as calico, ginghams, chambray or lawns and cash-

No. 1177. Ladies' Kimono or Combing Jacket. Cut in sizes 32, 36 and 40 inches, bust measure. Price, 20 cents.

mere, mohair or flannel in woolen materials are all excellent for this mode. Cut in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Size 36 requires 8 yards of 32 inch material, or 12 yards of material 24 inches wide. Price, 20 cents.

No. 1178. Ladies' Wrapper. Cut in sizes 32, 34, 36, 38, 40, 42 and 44 inches, bust measure. Price, 20 cents.



No. 1182. Misses' Seven Gored Skirt with a plait at each seam and inverted plait at back. Cut in sizes 14, 16 and 18 years. Price, 20 cents

No. 63. Ladies' and Misses' Breakfast Jacket. Six sizes, 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

OUR HELPING HAND.

REGARDING OUR HELPING HAND.

We have started a new department for the interchange of ideas, experiences and experiments and invite all our readers, whether subscribers or not, to join the ranks and pass the helping hand along. If you know any easy ways of doing things, any experiments which you have worked out and found of benefit to yourself, tell us about them; the letters may be on any topic dealing with the family and the home.

This may be, perhaps, something regarding the building of the house, the arrangement of the garden, simplifying the work about the kitchen, the training of the children or even something you may have done to the furniture. But it must be an item which you have found beneficial and which will interest other readers.

For the most interesting and helpful letter we will give a prize of a crisp five dollar bill; for the letter second in interest, a crisp two dollar bill; and for the third, one year's subscription to PICTORIAL REVIEW. We hope all our readers will take advantage of this offer and send in at least one experience no matter how trifling it may seem.

The items are restricted to 125 words and should be written on one side of the paper only. We cannot undertake to return any items which do not draw prizes. All letters will be signed with the names of the sender. The next award will be announced in the October number.

* * *

WE are pleased to award the first prize of $5.00 for the most helpful item to Mrs. G. W. Barth, 12 Clinton St., Brooklyn, N. Y.

The second prize of $2.00 is awarded to Miss Katherine Rourke, Saratoga, N. Y.

The third prize of one year's subscription to PICTORIAL REVIEW is awarded to Miss Virginia L'Heuren, Williamstown, Mass.

FIRST PRIZE ITEM.

Having moved into our new suburban home, it became a question how the furnishings of a flat would suffice for the house. Of course additions were necessary, and as we had put all our money into the house, it was my pleasant duty to contrive a few substitutes for the wanted pieces of furniture.

Our possessions lacked a sideboard, and to make one I took two packing boxes (which I had procured from a shoe store) putting one on top of the other crosswise; by so doing a shelf was obtained, nice for large pieces of glass and china. The top I covered with white oil cloth nicely tacked on. For the covering of sides and front I made two curtains of pretty cretonne, shirred, and tacked on with brass headed nails. By leaving it open in the front, access was given to the shelf below.

For the top I took an ordinary wooden curtain pole and cut it in four equal lengths and I nailed one piece at each back corner, ten inches forward of this I nailed the other two. This made a rest for an upper shelf. The shelf was covered with the white oilcloth also. Upon table and shelf I laid two embroidered linen sideboard scarfs, and my wedding presents of silver and glass arranged on this improvised side-board made an exceedingly pretty and inexpensive addition to my dining room and it was greatly admired. G. W. B.

SECOND PRIZE ITEM.

Turpentine—this is the time of the year that we smell turpentine, and how few of us know its true value—for colds on the lungs if mixed equally with lard and rubbed well on the chest, it will give relief at once, while if a child troubled with croup or any throat trouble inhales the vapor of turpentine, it is always a sure cure. For burns or scalds, if a piece of cloth be dipped in turpentine and laid on the burn the pain will instantly ease. Neuralgia or rheumatism, if bathed freely with turpentine, will be greatly relieved. In packing woolen goods a few drops of turpentine in the goods will prevent moths, and a little poured in mouse holes will compel mice to find other quarters.

For a family washing, if a tablespoonful of turpentine is put in the boiling water it will whiten them greatly, while if a few drops are put in the starch, it will prevent the iron from sticking. Turpentine and beeswax makes a good floor polish, and one part of sweet oil to two of turpentine makes a fine furniture polish. For patent leather shoes it is the finest dressing used. For cleaning paint from clothes it has no equal, and if rubbed over dogs it drives away all fleas. If the dog has a fit a few drops will cure it. I have found turpentine a valued friend and wish others to try it. K. A. R.

THIRD PRIZE ITEM.

I have read your latest prize offer and am making a trial for luck.

When May flowers had made their first appearance, early in the spring, I believe I was the first to realize their existence, and I immediately set forth, gathering great quantities and arranging them in small bunches. I then hired my little brother for the purpose of selling them in the city, and after one day's labor he returned home, bringing me $3.50. I gave him 50 cents, to his contentment, which then left me $3.00. With this I bought a number of flower seeds, a large fern, and a creeping vine. I next made a large garden on our front lawn in the shape of a star and planted my seeds, which consisted of tulips, crocuses, pansies, nasturtiums and lilies of the valley, all of which were arranged with good taste. The fern I placed in our parlor and the vine I planted so as to creep on hencoop wire, which started from the ground and reached to the roof on our front porch. Most of my flowers have at present nearly reached their full growth and the vine is making rapid progress on its upward journey. Although this has given me quite a little work, yet I am glad to see our home so well improved, and without having cost the family one cent.

Now I intend to go off visiting this summer and am in great need of clothes, so, having just recently heard and read the contents of PICTORIAL REVIEW, I see that I have found at last an easy way to earn money for that purpose, and I have begun collecting subscriptions for this famous REVIEW, hoping the readers of this page, who are in like position, will follow my example. V. L. H.

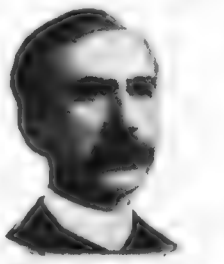
* * *

HONORABLE MENTION.

A while ago I had an old folding bed in my attic which had not been

Headache and Neuralgia
CAN BE CURED

HEADACHE NEURALGIA



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Fifteen years younger looking than your real age can only be obtained by using my Ne Plus Ultra Face Beautifier and Flesh Food. It is always a success! Never a failure, because it is prepared in different strengths to suit all ages and complexions. I am the only Face Specialist in the world who takes such pains, and positively the only one in possession of thousands of letters full of praise and gratitude from lady patrons of all ages, from 15 to 75 years. Sealed circulars sent on application.

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PARKER WILLIS, 23 Stevenson Bldg., Indianapolis, Ind.

used for a considerable while, when finally one day a plan came to me of how I could utilize this antique piece of furniture, so I had it taken down and improved as follows: It looks exactly like a bureau on the outside, being about 4 feet high and 3 feet wide. I first had the spring taken out of it, and everything connected with the bed inside, then the front was arranged on hinges so as to open out like a door. I then had three shelves placed inside, and lastly had the whole outside varnished in new. The shelves are made of common boxwood and covered with a tough fabric, light in color. After these repairs had been completed, I placed the bureau in my bed-room and now make use of it for the children's clothes. V. P. L.

* * *

If you have a very bad tear or hole in a garment to be mended, especially fine black materials, you will find it most satisfactory to use a hair to darn with. Incredible as it may seem it is very strong and if used with a fine needle and the raveled edges all scratched down in place, pressed on the wrong side, the darn will be almost invisible. Take a hair from the combings or have some one give you a few from their head, as near the color as possible. In cases where the color is red, yellow or other unlike blending with a hair, ravel out a thread of the warp; as silk thread is glossy, it shows much more than the warp. M.

* * *

This may be found very useful by those who have to make over things or to clean their own garments. Especially nice to renovate black silk. Any black clothes, dresses, coats, etc., may be cleaned by first brushing well so as to get dust out, then take cold *very strong black* tea and sponge thoroughly; press on wrong side. To clean the black silk, brush and sponge well with the tea, lay between pieces of light brown wrapping paper and press till dry. The paper keeps it from having an ironed look or gloss on it, and does not make it stiff. It will take off the gloss worn on men's black clothing. M.

* * *

In reading your June number, and the offer of a prize for helpful suggestions, I thought I would send you these that I found so good in my house cleaning this spring. My Irish point lace curtains were badly worn and literally fell to pieces in the border. To mend them after they were all done up, I took pieces of the net of some old curtains and dipped them in cold starch and ironed them over the torn places and the result is very fine. One can scarcely see the places. And my kitchen floor was a rough one, so much so that the paint would not stick to it well, so I have taken an old Brussels carpet and put it on wrong side up and given it two coats of good floor paint and I have a beautiful "linoleum" at a very small cost. Hoping these hints may be helpful to some as so many things I have read in your valuable magazine, and perhaps merit some one of your prizes. H. C.

* * *

THE BAG SYSTEM.

BY LULU SYBIL WEBER.

To the housewife and mother whose storeroom is limited, the change of the season means "more than tongue can tell." But one of these women to whom "necessity is the mother of invention," has practically solved the problem of what to do and where to put the unused articles of the summer or winter. She made a varied collection of bags—grain sacks, flour bags, and some home-made affairs of calico remnants. Her family accused her of having a mania for bags and her son dubbed her the "bag fiend." After having to her knowledge a sufficient number, she then cut from heavy cardboard, tags, and labeled them. Here was a bit of work for the amateur printer if the family boasted of one. Alas! such an endless variety of subjects: Children's winter underclothes, flannel blankets, old silks for rugs, uncut carpet rags, patchwork pieces, John's (her husband's) old clothes, and last of all one was called the "Charity Bag," which saved a vast amount of searching when charitably inclined ladies on the Rummage Sale committee paid her a visit. The bags in this case were securely tied and hung to the rafters of the unfinished storeroom and with their tickets, a neater or more orderly garret would have been hard to find. This system in case of fire would prove itself a blessing for a vast amount of goods could be handled with greater ease than any other way.

The aforesaid woman, who would rather invent than borrow, utilized her quilt frames for curtain stretchers. With a goodly supply of pins and exercising care in pinning each scallop, she turned out as neat a piece of work as any first class laundry and her curtains were the envy of the neighboring women. This act was performed in the yard when the weather permitted, but when inclement, was easily done in the house. No ironing was necessary and a pair of curtains was done together as easily as a single one.

* * *

TO TEST EGGS.

To test eggs make a solution of one quart of water and two tablespoonfuls of salt. A fresh egg will sink in this; an egg that is not very stale will give just a suggestion of rising, and a very stale one will float readily.

Aids in darning large holes. Baste a piece of thin net over the hole and darn in the ordinary way. The mesh of the net makes a groundwork for the threads. Old veils and bits of worn lace are well adapted for the work.

If a carpet is wearing out, try some wool sacks for a floor covering. Rip them down both sides, and dye them, then sew the strips together. They make a nice looking carpet dyed dark green or red, with home made rugs thrown on top. I have a strip on a stair-way and it is wearing quite well.

How many have tried this plan in making cotton comfortables? Tear your six strips of calico the desired length and instead of sewing them and tacking the cotton in afterwards, put your cotton batting in between the strips of cloth, pin in place and sew on the machine once or twice down through the centre of the strip. When you have the three strips finished, lap one over the other and sew together on the machine, then hem your edges and your comfortable is finished. I found this a much easier and quicker method than the old way of tying by hand. S. H.

* * *

In view of the fact that the PICTORIAL REVIEW is far and away the best paper issued as an aid to the home dressmakers, it would seem that any further "help" or hint in that line might be of special interest to the hundreds of women readers, who take the paper, as I do, almost entirely for its stylish original designs. For their benefit I offer the following:

Every one knows how much the success of the sheer gowns depends upon their lining, also, how difficult it is to find lying by, just when we want it, the color or shades we should like to try the material over. A sample taken to the lining counter is insufficient to size to judge accurately, and any pieces on hand are often either too small, or are soiled, and possibly faded or crushed. To remedy this, I keep by me sheets of crepe paper, say three shades, of pink and blue, two shades of red and heliotrope respectively, a pale green, a cream white, and two shades of yellow. These last indefinitely, are always fresh and crisp, cost but a trifle compared to their usefulness, can be plaited, shirred or what not several times over, and are really a saver of time and, possibly, future disappointments. Take for instance, the yoke, vest, collar or cuffs to be made from a transparent material requiring a colored lining, by cutting the paper the whole effect may be obtained at an atom of cost. A sample of the shade decided upon can be taken to the store and the lining purchased accordingly. The colors to be worn at night should be tried by artificial light. Elizabeth.

* * *

CHEERFUL OBEDIENCE.

From a school-room experience with first grade children I have learned to get obedience without awakening rebellious feelings. Mothers, who learn so many useful things from PICTORIAL REVIEW, try this:—When you make a request of a child or refuse to grant his, *look him straight in the eyes.* Let him see that you have fully decided the matter. If you must require something unpleasant let your tone and manner show that you regret that it must be done, but be sure there is no doubt in your mind as to the "must be done." You say that this requires too much time.(?) Does it take more time to conquer an angry, rebellious child? M. S.

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This premium is a fashionable white Shirt Waist of India Linon with the fronts composed of six clusters of one quarter inch tucks, being interrupted by the box plait which is a dainty embroidered hemstitched insertion. The invisible front closing is protected by this decoration. Half-inch tucks ornament the centre of the back. The turn overs for cuffs and tucked collar are prettily hemstitched.

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THE LOVE STORY OF A MISSIONARY.

(*Continued from page* 38.)

"Darling," I said, "what is it? what has happened? Tell me."

"Oh, don't," she moaned, "it is because I am so wicked."

"You are not wicked," I answered, indignantly. "You are the sweetest woman in the world, and I love you more than I can tell, or you can ever guess." "Don't, please don't," she said. "I *am* wicked and you must know." She turned and faced me, the tears still running down her cheeks, and her lips quivering so that she could hardly steady them to speak. "Do you remember the night I came?" she asked. I nodded. I was hardly likely to forget the most important night of my life. "I was sitting in the library, in the dark," she went on, "when you and Mr. Layton came home, and I heard all you said about missionaries." She looked at me piteously. "I was so angry with you. I thought it was unbearable narrowmindedness and prejudice on your part, and—and—I decided to teach you a lesson." "Ah," I said. She continued, "From the moment I met you, I deliberately *tried* to make you—like me. I never thrust my work forward, I only let it crop out now and then in such a way that you could see it was essentially feminine. I brought out every little grace I knew, and practised it on you." I was beginning to grow cold. "And those days that we were alone——," she drew a sharp breath—"I tried—Oh, it was so little and mean, so despicable of me—I can never, *never* forgive myself. Do you wonder the Board won't send me back? *I* to be a missionary! I am not fit—I should be taught, not teach!" and her face was full of a great shame for herself. But in it I found a gleam of hope for me. "Is the arraignment over?" I asked. She nodded; she seemed unable to speak. "Then," I said, triumphantly, "I want to tell you that I fell in love with you the very moment I saw you coming down the stairs at Jim Layton's that night," (she looked bewildered) "and your efforts were useless, or rather unnecessary."

She hung her head while her face grew scarlet. I saw her glancing about as though trying to choose a way of escape, so I boldly captured her. "Do you love me?"

She hid her face and murmured something against my shoulder. "Then," I said sternly, "your punishment shall be to be a missionary to *me* the remainder of your life."

* * * * *

When we talked of a name to give the story of our courtship, I suggested "The Love Story of a Man," "A Man's Love," and so forth. But my wife (could it be aught but correct from one so gentle?) said she thought "The Love Story of a Missionary" seemed most appropriate.

HINTS FOR SHOPPERS.

The gantlet in delicate shades began its renewed career last winter in gloves without hook or other fastening, which turned back at the wrist to show linings contrasting in tone from the outside—an evolution, possibly, of last year's summer girl's foppy wrists. These gloves are now to be had not only in suede, but in the open lisle weave. The backs are embroidered in the same shades as the linings. A white glove, lined with blue, has blue stitching on the back. A black glove lined with white has white stitching.

Bronze and blue is a stylish and effective combination.

The prettiest of the new fancy collars are made of lace embroidered or of Louis XVI. embroideries in softest linen.

The Eton coat with a deep shaped belt and habit basque at the back is given the preference by Parisian dressmakers for promenade gowns.

Girdles made of chains in a dull gold with military ornaments at the back and in front finished with chased balls are worn with the newest tea gowns.

All sorts and styles of wrist bags are fashionable at present. These include "Peggy from Paris" bags, in all colors, "Flat Iron" and Carriage shapes; silk lined, some plain and others fitted with card case and purse. A very good bag can be purchased for five dollars.

Gloves with straight cuffs of contrasting or harmonious tone are another feature of the glove department. A soft brown mesh glove has a lavender cuff. A white glove has a pink cuff.

Apple blossoms, mingled with tiny green and red apples, decorated a French millinery creation recently on view.

A shaggy velvet chrysanthemum in shaded purples trims the toe of a patent leather slipper.

A black suede slipper for morning wear has a big bow of black and white striped ribbon.

A comfortable bedroom slipper for summer wear is made of blue and white nubbed linen crash.

White mull is also a good material for a dressy waist, and if one possesses some fine real lace, it is immediately given a distinction that silk may never hope to acquire. With these mull waists may be worn different colored silk slips.

The ostrich feather is dear to the heart of womankind on account of the picturesque effects gained by its use, and some of the recently imported models ornamented with long, sweeping plumes or clusters of snowy ostrich tips will be hard to resist. Rising from the midst of a riotous mass of flowers a dainty, feathery aigrette is ever so striking. These are to be seen quite a little, especially on the very dressy hats of lace and maline.

The lingerie, or, as some call them, bebe hats, are even more popular than before, the graceful, undulating line of the brim, the unstudied appearance which their wave gives the entire toilet, is fairly captivating.

Tussore silks printed in shadow designs are favorites this season, for whole gowns as well as for separate blouses. They have been reduced to $1.00 a yard.

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DUBY'S OZARK HERBS restore gray streaked or faded hair to its natural color, beauty and softness. Prevents the hair from falling out, promotes its growth, cures and prevents dandruff, and gives the hair a soft, glossy and healthy appearance. **IT WILL NOT STAIN THE SCALP,** is not sticky or dirty, contains no sugar of lead, nitrate silver, copperas, or poisons of any kind, but is composed of roots, herbs, barks and flowers. **PACKAGE MAKES ONE PINT.** It will produce the most luxuriant tresses from dry, coarse and wiry hair, and bring back the color it originally was before it turned gray. Full size package sent by mail, postpaid, for 25 cents.
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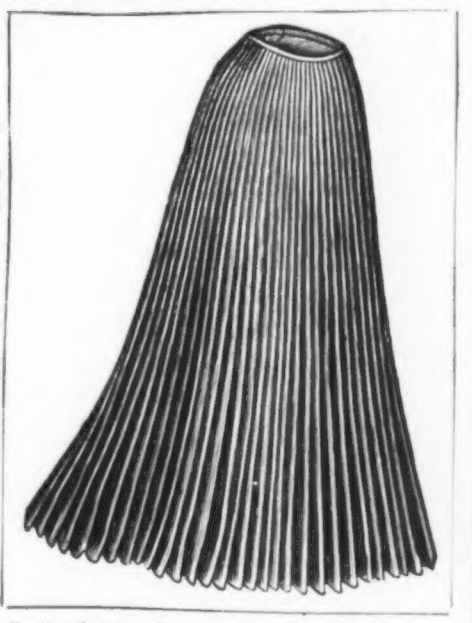

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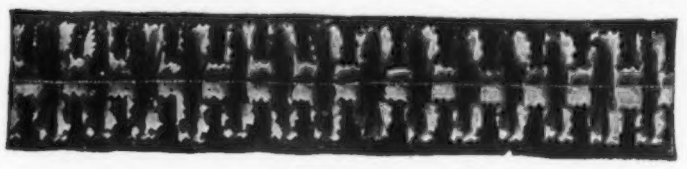

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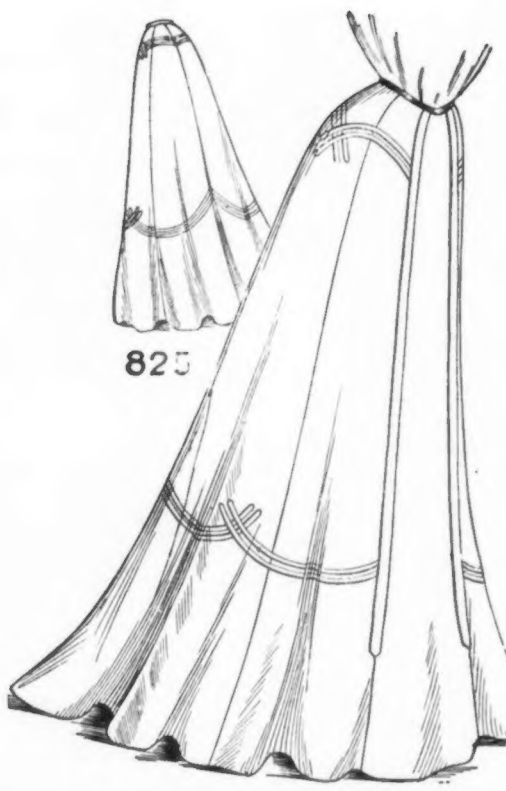

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There are four colors from which to select—Ox blood, Gun metal, Light blue or tan chambray.

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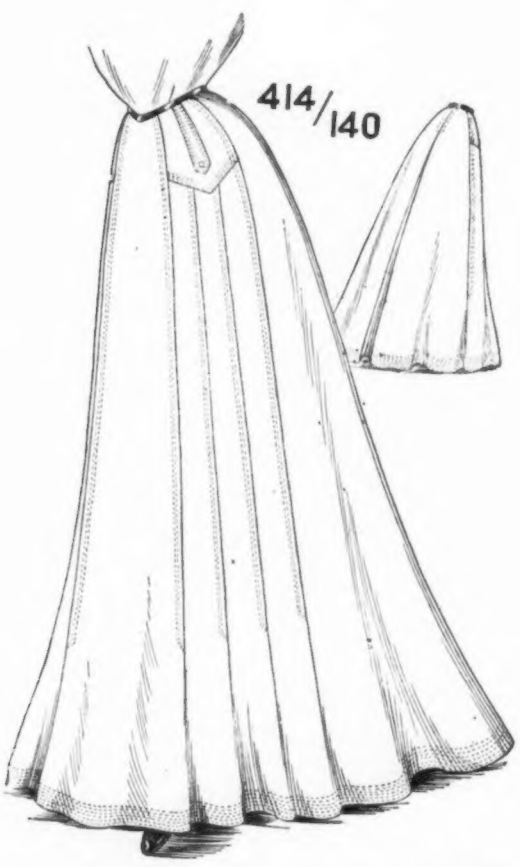

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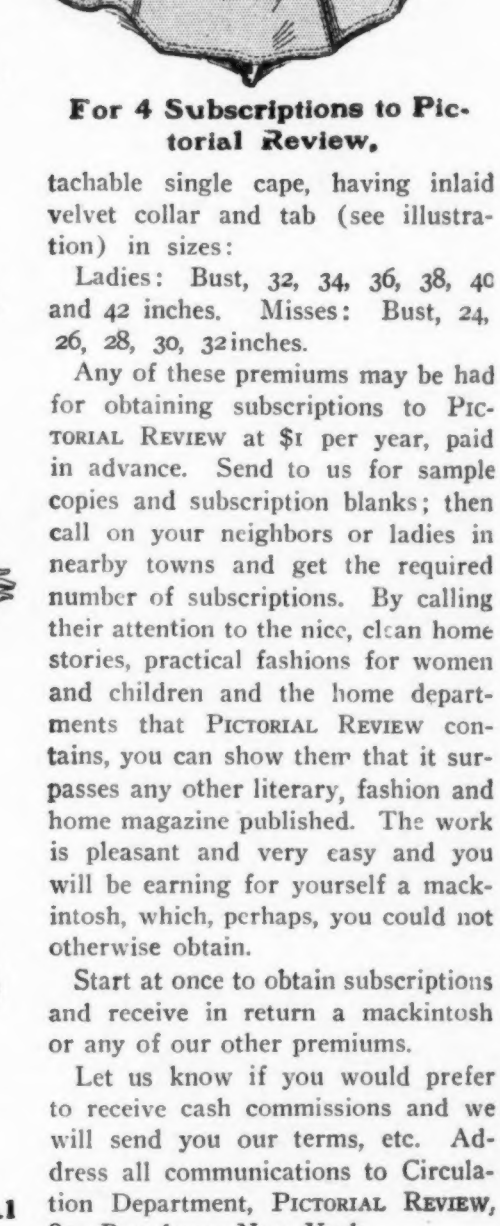

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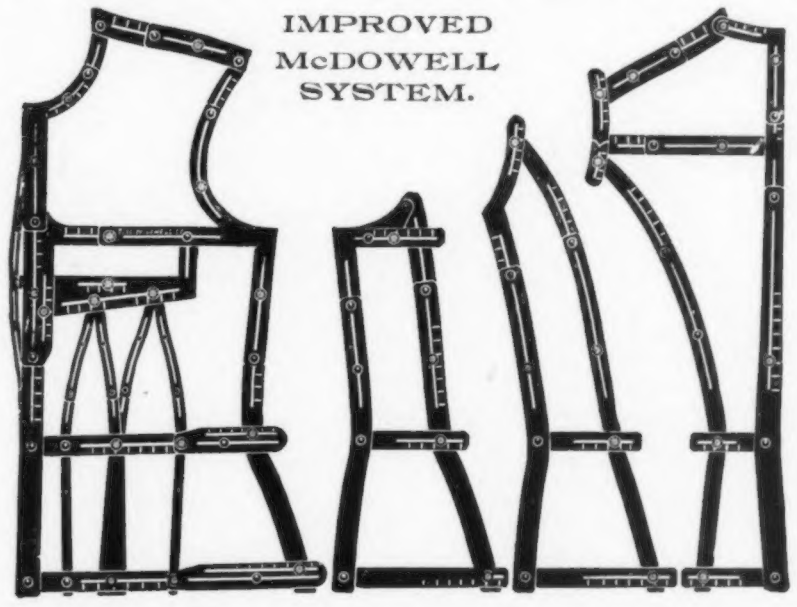
WE are successfully teaching our Celebrated System of Dresscutting by Mail to those who cannot spend the time necessary to attend one of our regular schools, or who live too far away to make it convenient to do so. We have expert teachers who look over and correct all lessons, and give individual instruction on all points not thoroughly understood by the pupil. We can teach you to become an expert cutter and make you capable of doing the best work at a saving of one-half in time. You will be able to cut garments so accurately that no refitting will be necessary.

IF you learn our System of Cutting you will get a reputation for making perfect-fitting garments and greatly increase your income. Many of the most prosperous dressmakers attribute their great success to the McDowell System; for the perfect fit given to all styles of garments cut by this method makes every new customer a permanent one. Why not allow us to add to your success same as we have done for thousands of others. Besides doing away with a great deal of vexatious labor, our System simplifies the entire work of dressmaking, and reduces the art of fitting to a science.

As Useful for Drafting Garments as the Sewing Machine is for Putting Them Together.

THE MOST RELIABLE, ACCURATE, DURABLE, SIMPLE, ARTISTIC, COMPLETE AND RAPID.

IMPROVED McDOWELL SYSTEM.



USED ON THE GOODS. NO PAPER PATTERNS TO DRAFT. FOLLOWS EVERY FASHION.

THE ONLY IMPROVEMENT ON THE TAILOR'S SQUARE.

IN our Course of Lessons by mail we teach how to take measures properly, how to cut plain tight-fitting waists, waists with or without bias dart, all styles of shirt-waists, seamless waists, waists with double underarm, evening and fancy waists, French and draped waists, French basque, sleeves of all styles, five-gored skirt, seven-gored skirt, circular skirts, etc., jackets, Etons, long coats, capes, collars; in fact, everything in dresscutting that we teach at our schools. Anyone can now master the art of dresscutting at their own home by our practical method. Our System of Dresscutting makes it easy to fit all customers perfectly.

WE not only give you the best System for doing the work, but give you the most practical instruction and advanced ideas, doing away with all slow, old-fashioned methods. The most successful dressmakers are the ones who adopt the latest improvements and always keep right up-to-date by using meritorious labor-saving devices. Buy our System with the Course of Instruction by Mail and the worry and bother of fitting customers will be a thing of the past. Do not be content to go along year after year in the old slow way, but perfect yourself for doing better work at a great saving in time, and get better prices for your labor.

No Other System Has Achieved Such Success.

The Improved McDowell System and Complete Outfit with the first of the Course of Lessons by Mail will be sent by paying a small amount down and then easy payment. You pay as you learn. Full particulars on request.

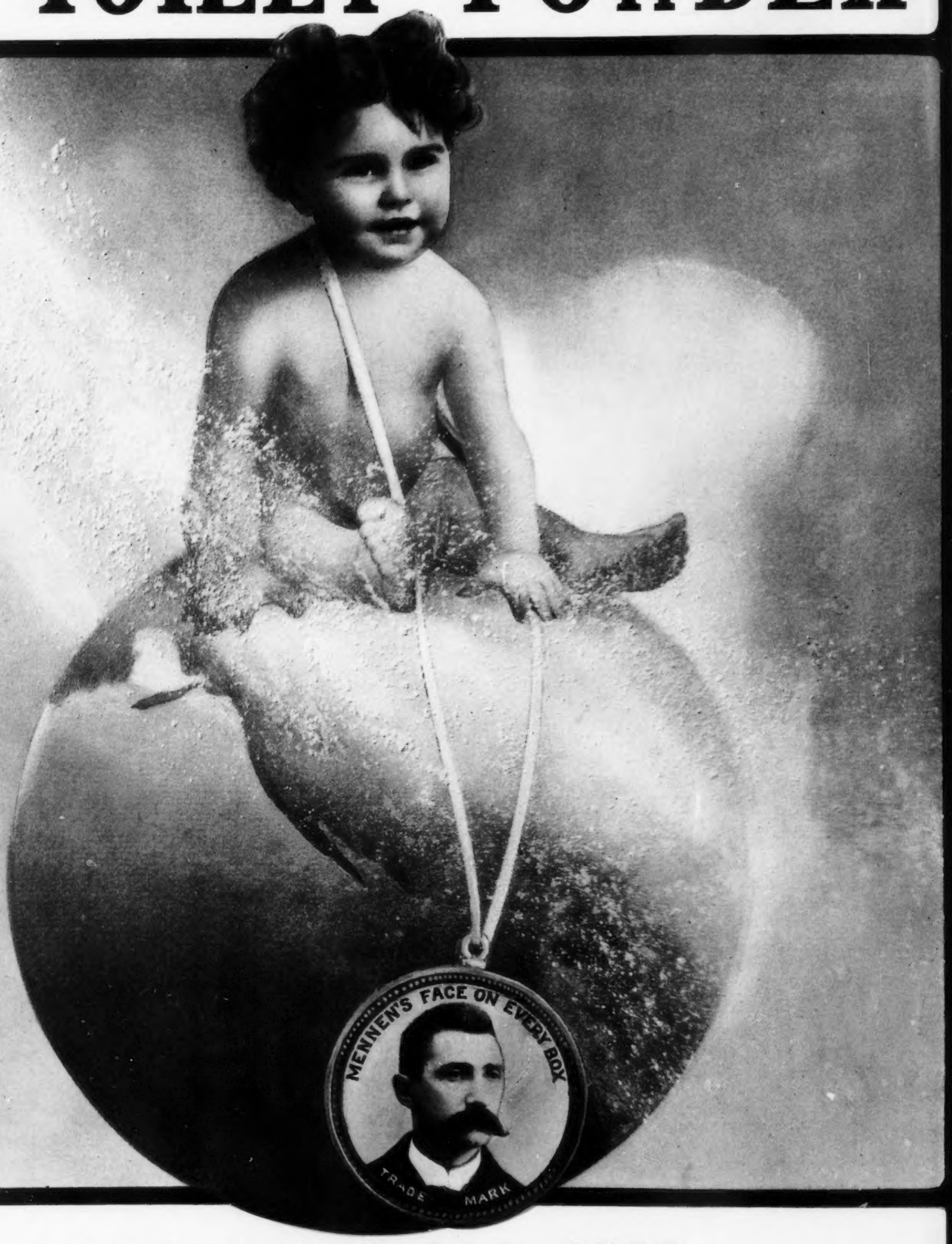
THE McDOWELL COMPANY

MAIL COURSE DEPARTMENT,

6 West Fourteenth Street, New York.

Received First Prize At Every Exposition.

MENNEN'S
Borated Talcum
TOILET POWDER



USED THE WORLD OVER

Nothing is so good for **Prickly Heat, Chafing** and **Sunburn** and all afflictions of the skin. Because of its real merit, physicians recommend

MENNEN'S Borated Talcum TOILET POWDER

as the best known for infants and adults. Delightful after **shaving**, a luxury after bathing. Removes all odor of **perspiration**. Take no worthless substitutes which are liable to do harm. These imitations are forced upon you by dealers because the profit is much larger than on the genuine article. **MENNEN'S** "the original," is a little higher in price; but there is a reason for it. See that you get the **genuine**. **Sample free** on request.

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